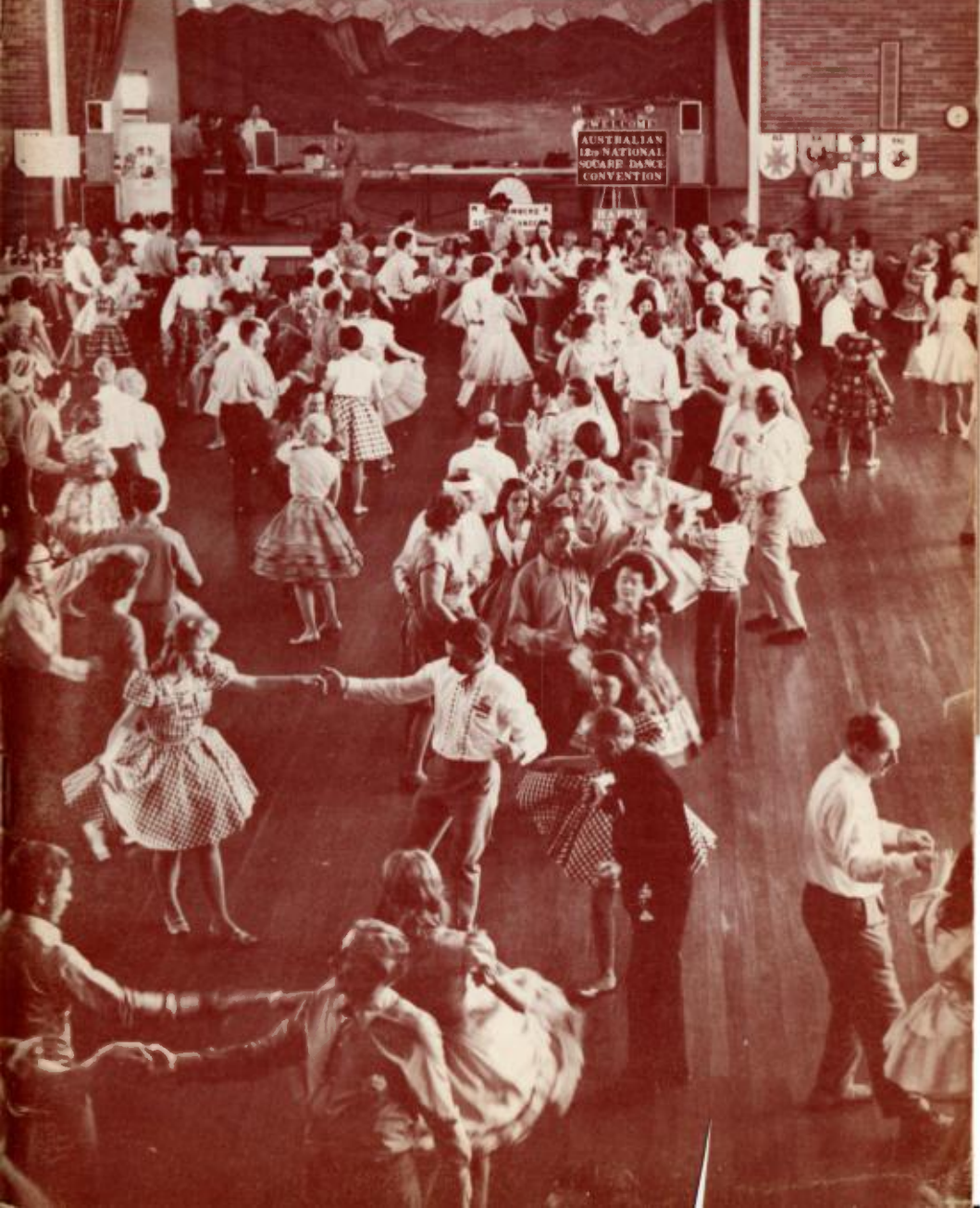


# AMERICAN



FEBRUARY, 1972

# SQUARE DANCE



# THE



# EDITORS' PAGE

One of the amazing aspects of publishing a magazine is the staggering amount of mail that comes into and goes out from our offices. Besides the issues which are sent monthly, we send expiration notices and reminders, bills, books and many letters on all subjects. Coming in daily, we find subscriptions, articles and ad copy, and all kinds of questions and letters.

This represents many postage charges — first, second, third, fourth class and air mail. These rates have all risen once. Now the postal service is talking of a 30% raise in second class rates in the near future, and hearings are presently being conducted in Washington. Needless to say, the large general-interest magazines, especially the weeklies, are protesting.

Mail which travels second-class must be sorted, bagged, weighed, analyzed and coded by the sender. This saves time and labor by postal employees and would seem to warrant some lowering in cost in relation to first class mail. However, since a rate raise seems inevitable, let us just state that we anticipate absorbing the extra postal charges. As a rapidly growing periodical, we fortunately are in a position to do this.

The point for which we would like to take the stump is better postal service. In spite of the latest rate increase, service in delivering books and magazines has slowed considerably. (The postal service gains slight revenue



from this, of course; more people write to complain that their orders have not been received.) Even first class letters now take an extra day to be delivered. For example, letters to the east coast, which ten years ago were delivered in three days, now take at least four, and sometimes five. (We can drive that distance in one.)

Overseas mail is normally slow; now it is also sporadic, and subscribers complain of missing magazines altogether, ie, one who recently wrote that he received only four copies out of twelve.

We strongly urge readers to question their postal employees about late-arriving issues; we have been mailing earlier and earlier each month but cannot correct the situation at this end, it seems. If the opportunity arises for us Americans to express our opinions in polls or questionnaires or letters to congressmen, let's opt for an increase in better services in conjunction with any further increase in postal rates. Postal reform should benefit those who pay for it, in our opinion.

# AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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# MAIL

I am giving the officers of the club this magazine for Christmas, hoping they will become interested in continuing to subscribe. I think this makes better officers if they take this magazine.

*Earl Rogers  
Asheville, N.C.*

We were wondering if (since our federation is made up of private clubs) your publication could list in it a couple of names to contact when traveling through the Kansas City area? We would like to make sure that anyone wanting to dance with us had the opportunity to do so.

Virgil & Gina Brundage  
President, Heart of America Fed.  
7604 E. 51st St.  
Ks. City, Mo. 64129 (816-861-2148)  
Chuck & Margie Teeple  
Chairman, 24th Nat. Convention  
9705 Beacon  
Ks. City, Mo. 64134 (816-761-3688)  
Thank you.

*Virgil Brundage  
Kansas City, Mo.*

Enclosed please find check for \$9.00 to cover cost of subscription. Would it be too costly to have an insert to avoid cutting up my valued magazine, or put the subscription blank on a page where the back was blank or didn't matter?

*Don Sherlock  
Streetsville, Ontario*

**ED. NOTE:** To avoid cutting a magazine, readers may write out subscription information and send it to us on any paper. The important thing is to include the whole address, zip code or postal zone.

Enclosed is \$5 for a one-year renewal of SQUAREDANCE. Although we are about to become temporary drop-outs, due to my expanding waistline, we still want to keep in touch

with the wonderful world of square dancing. We enjoy your magazine more than any other we've seen.... Keep up the good work! We always get a chuckle from Meanderings, especially the one when reference was made to Caldwell, Ohio. We are both born and bred Buckeyes..... small world, after all.

*Shirley Polen  
Durand, Michigan*

Thanks for the "Challenge Chatter" in your magazine. I am glad some one has let the challenge dancer and caller have something to look forward to read about their minority activity.

*Ralph Starling  
Delaware, Ohio*

Here is a check for next year's subscription as I feel you have as good a magazine as we have in the square dance field. I find the new material in the form that is good in taste and presented in a good manner. Keep up the good work.

*Harper Smith  
Celina, Texas*

Please renew our subscription for another year..... We surely do read it "cover to cover" and have found that your publication is one of the finest. Having been calling now for about eight years, I've found a great many sound answers to questions, from not only the great and helpful Will Orlich on the problems of calling, but from the dancers' side of the picture, too. We want you to know that we thank you for such a great thing for square dancing.

*Wes Wessinger  
San Diego, Cal.*

So many times your record reviewer has to make the comment: "Good music, but you have this figure in your record case on a dozen records." This would be unnecessary if callers would think about the choreography for singing calls. Good

**Continued on Page 52**



# HURRY HURRY HURRY

A MAJOR TRAGEDY CAN BE AVERTED  
IF YOU ACT QUICKLY.....



SOME FOLKS HAVE FIRE IN THEIR HEARTS....  
OTHERS HAVE SNOW ON THEIR ROOFS.....  
BUT IN ANY CASE, DON'T DO A SLOW BURN  
WHEN YOU DISCOVER YOU'VE WAITED TOO LONG  
TO SEND THAT RENEWAL.....DO IT NOW.....

## AMERICAN **SQUARE DANCE**

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SANDUSKY, OHIO  
44870

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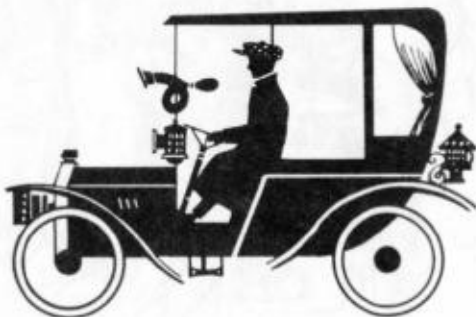
# Meanderings...

by STAN BURDICK

I may ramble a little this month. Frankly, did you ever see a month in which I didn't? If one is "on the road" a lot, one can easily turn into a Rambler. It's an occupational hazard. Have you ever noticed that some people drive as if their cars came equipped with the right-of-way? These kind of drivers expect the traffic to roll aside for them the way the Red Sea did for the Israelites.

Traveling is fun but it is not all a picnic. I just returned from another week in sunny Florida as I scribble these lines. Anyone want to match tans? It's funny. I used to envy those who went to Florida at this time of year. It would be great to be so lucky, I thought. But now that I'm scheduled to fly or drive to Florida a half a dozen times, every couple of months, in 1972, and sandwich in (make mine salami) dozens of equally long trips in all directions also, by car or plane, I sometimes say, with the pop-tune tonal-trippers: "Is that all there is?"

But it's always a thrill to view a slew or a few new blue horizons, too. Recently, en route to my first-ever calling date in Virginia Beach, Va. (they really know how to treat a fellow royally there) I stopped off in old Williamsburg for a quick stroll down those quaint brick streets. It was an unusually warm day for December. The songs of mockingbirds overhead made it seem like spring. It was a world apart. "A pretty world, today," I thought. There were the little shops of another century beckoning one to come inside to buy hard candy, art treasures, cracker barrel goodies and souvenirs. I walked leisurely and studied the old



fashioned hitching posts, the lovely co-eds riding bicycles, the small stained glass windows in some of the shops, the co-eds wearing bright hot pants and skipping to classes at the nearby campus, the ornately carved cigar store Indian, and pretty young college girls giggling at contemporary greeting cards in a drug store. It was a pleasant chronological contrast. Did I really say traveling gets boring? Balogna! Or salami?

There are three things that should convince us that this country is still in good shape: The Gross National Product, the standard of living, and Hot Pants.

See what I mean about my tendency to ramble? I'm like the Optimist who was treed by a lion and talked only of the beautiful scenery all around him.

One thing one notices as one pounds the pavement a lot is the abundance of travel trailers literally loaded with household goods, compactly arranged, and assorted kids, draped haphazardly throughout. There seems to be a continuous flow of these vehicles laid end to end on Route 75 from Ohio to Florida at this time of year. Did you

know that these trailers and mobile homes are not really new at all? At a little museum at the airport in Billings,



Montana I saw a century-old sheep-herder's wagon that certainly was the forerunner of the mobile home. The hardy ranchers spent many weeks alone in these wagons in the vast plains regions, and they were as compact and self-contained as any of their modern counterparts.

During recent travels I observed some unusual signs. One, in lower Georgia, I believe, said: "Marriage licenses, blood test — all within the hour." The whole town seemed to be typical of that sign. I thought as I continued to drive through the shabby environs: "If you are going to do anything important in this town, do it quickly; the town may disintegrate and blow away any day!"

A sign on a garbage truck in Florida said: "Double your trash back if not completely satisfied with our service!" A sign on a dump truck in Virginia said: "A.L. SWEAT — Excavation Work." A sign on a small restaurant in Tennessee said: "Eat and Get Gas." Of course, there was a service station attached, but we weren't tempted to stop there after seeing that sign.

I got a kick out of a description of a town somewhere in America. Paul Harvey said he knew of a town so tough that a bouncer is needed in the Christian Science Reading Room.

I must mention the name of a motel at the Ohio Turnpike, Exit 10, near the

Cleveland airport because of an unusual display of consideration. I stayed there between flights recently and was surprised to find breakfast of donuts and coffee ready in the lobby as I checked out in the morning. Later on I received a "thank you" note from the manager, whose name is Wheal, of the Stardust Motor Lodge. He has an eye for good P.R., I reckon. Incidentally, there's a fellow named Diehl who square dances now and then. I wish Wheal and Diehl would get together and open up a western shop or a dance hall. What an appropriate name with which they could advertise!



Let's pause here for a CONFUSIONISM. The old sage hasn't been aired in this column recently. So-o-o-o, CONFUSION SAY: Most callers can look FLOORWARD to see best people in the world!"

The other day I sat for two magnificent hours, with nary a whimper, in the offices of the travel service in Detroit that will set up arrangements for our magazine-sponsored Australia and New Zealand trip for 1973.



I was getting more enthralled minute by delicious minute as the colorful South Seas itinerary began to unfold before me. I'm pleased to know, as you may be, that the tour will be three full weeks in length, include Australia, New Zealand, Hawaii, and Fiji; and offer not only plenty of pleasant sightseeing and optional side trips, but also include

several nights of dancing with club dancers where we visit. Why not write us for a brochure now, and start saving those little ol' copper pennies for the target date of July, 1973, just a year and a half away, hey?

## CONFUSION SAY

Snobbish club member who complains about new graduates joining club causing slight dance level retardation is like unwise peasant who prays for rain and then complains about a little mud.

Tex Brownlee gave a plug to his new 33 RPM gold record album this way: "These records are selling like hot cakes. Someone forgot to put the hole in the center!"

Thanks, Emmett Parrish, (Birmingham, Ala.) for that beautiful velvet painting of square dancers that is now adding interest to our new magazine office walls.



By the way, a place that's really "out of this world," with statues and waterfalls and marble walls and Grecian columns of huge proportions, where one can eat in style at a reasonable price, is the KAPOK TREE in Clearwater. If you are ever in the St. Petersburg-Tampa area, go there for a meal in rare style.

If you don't believe me, ask a Pelican. A pelican cannot know how good the food can be. But a Belly-can!

\*\*\*

# •Record• DEALERS

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Clay's Barn  
P.O. Box 1863  
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Dancer's accessories, caller's equipment

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Whirlaway News & Records  
CALLERS DREAM  
13261 Chippewa Blvd.  
Mishawaka 46544

## MASSACHUSETTS

Jerry's Record Service  
48 Grove St.  
Springfield 01107

## NORTH CAROLINA

Raybuck Record Serv. & Callers Sup.  
Route 1, Box 226  
Advance, N.C. 27006

## OHIO

F & S Western Shop  
1553 Western Ave.  
Toledo 43609  
Belt & Buckle Western Shop  
Lee Gervais  
1891 Mapleview Dr.  
Cleveland 44131

## WASHINGTON

Riley's Aqua Barn  
15227 SE Maple Valley Highway  
Renton, Washington 98055  
Kappie's Record Korral  
10400 Renton Ave. So.  
Seattle, Wash. 98178  
Tango Bongo available.





# True Love. Square Dance Style



by Bill Anderson

from the Valley Circle, Surrey, B.C.

How much do I love you? Let me show some of the ways:

Remember at the Centennial Ball when they announced the round Silk & Satin and you insisted on dancing Darling Waltz, and you said all the other dancers were wrong and you were right? Then you walked off and left me by myself in the middle of the floor.

And how you buy tickets to every major dance within a hundred miles—the Strawberry Stomp, Blueberry Bash, Baron of Beef, and all those Pot Luck suppers. Then you tell me not to eat when I go out 'cause I'm putting on weight. And you eat food like it was going out of style.

How about the time we came home from Penticton and got caught in a traffic jam outside Abbotsford? You decided to take a side road, and we came home via the U.S. border and the Tsawwassen ferry. Then you bawled me out for being such a poor navigator.

Or at our picnic when you entered us in the egg toss. And the man said to TOSS the egg to your husband, but you went into a wind-up and pitched the egg at me full force. I got the white of the egg on my glasses, and in my hair and the yoke on my mauve shirt and white pants. Then you told me

what a lousy catcher I was.

And the nite you dragged me to see and dance to some fancy dressed caller when I wanted to stay home and watch a ball game on T.V. It was so crowded in that place that I lost a big chunk of leather off my new dancing shoes in the first set of squares. In the next set I lost part of my shin bone when a 250 pounder swung too wide from the next square. Then I got a corner who held me so tight and swung me so hard that I was dizzy for the rest of the nite and danced with three cracked ribs. Then you accused me of slowing up on purpose, and even dragged me to an after-party — and I'm the one who gets up every morning at 5 a.m.!

And the time you offered to take two other couples in our car to a dance sixty miles away. We put three females complete with crinolines and accessories, three males (two of them over-size) into a car that normally takes four people nicely. When we got to the dance you were mad because my new white shirt with the horse's head on it was all mussed up. It was so hot and crowded in that car that even the horse's head was drooping.

How much do I love you? This month we start our 5th season of dancing.



# The Care and Feeding of **CALLERS**

by Joe Secor  
Spokane, Washington

*Notes from a speech given at the 1971 Seattle Seminar*

I once heard it said that "a man who has been eaten by dogs, tossed by bulls, thrown off sidedoor Pullman cars and managed to live through a young wife's cooking, can stand almost anything." I don't believe being a caller is quite that rough, but I do feel that a person who has had the patience to teach beginner classes transforming hoppers and skippers into smooth flowing dancers, and two-left-footers into graceful waltzers, who has been robbed of pants, hat, or boots (in lieu of a banner), who has had his home invaded and sleep interrupted at 2:00 a.m., who has been wrapped from head to toe in bathroom tissue while he was calling, and perhaps been dunked in ice water, will not be too difficult to please if he happens to be your guest.

In all seriousness, though, I know you'll want to provide whatever atmosphere that you feel will bring out the best in your particular caller.

This will probably vary in as many degrees as there are callers, but I believe

there are a few basic rules, or suggestions, that would help provide this desired atmosphere, whatever the case may be.

First, I would say that at all times a dancer, acting as host, should make a sincere attempt to be friends with the caller; to have a genuine interest in his work, his family, his home, his hobby. Be concerned with how he feels and thinks. Remember that, although he takes a lot of punishment for the sake of the square dance movement as a whole, he is not super-human and there is a limit to his endurance.

Of course, it will always enhance the atmosphere, for him, if you'll let him know that you are anticipating a wonderful evening of fun, dancing to his calling.

But before we go any further, let us go back to the time of making the first contact with your desired caller. This might be by telephone, or by letter, or by seeing him in person. At this time you probably won't do any more than find out if he has the date

open, if he would be interested in calling your dance, and possibly the fee. I believe it is not only courtesy, but will make for smoother relationships all the way around, if you will follow this first contact with a letter, letting him know what his fee will be (if it hasn't been discussed) and letting him know as much as possible about the sound set up in your hall, about the level of dance he might be expected to call, who to contact when he arrives in your town, with whom he will be staying, (if he is to be a guest in someone's home), and any other information that will do away with any guessing or inconveniences on his part.

And then, there is the situation when you might contact a number of callers, with the idea of presenting their names to the club and letting the members choose one. Any time this is done, and a caller has been chosen, I feel that it is discourteous to the callers who have not been picked if you don't let them know that they no longer need to hold the date open. If a caller misses an opportunity to call some other special occasion because he is holding that date open, and then finds out via the grapevine that he has not been chosen to call the first dance, he will not only be disappointed, but is apt to hold you responsible for his having missed the second chance.

#### DINING

For my part, I don't really have a preference as to whether we 'go out' for dinner with members of the group, or have a quiet dinner in the home of the host. (It is usually just as easy to pick up a snack en route to wherever we are going). Billie and I are always willing, however, to go along with whatever plans the club has made regarding the matter of eating. As I said before, tho, callers are not all alike, and some would have a definite preference regarding this. When you are writing the letter, following up the first contact, why not find out if your club plans are suitable to him and his schedule?

If a bit of a 'gala' affair is planned for the dinner before the dance, most people who attend will probably appear in pretty high spirits. I believe that almost any caller likes to feel that the real 'high light' of the evening is while he is calling the dance, and it is a pretty difficult thing to maintain this high feeling throughout a dinner and three hours of dancing. I feel that the caller should be consulted about this.

If you do have a dinner before the dance — be it at a restaurant, a pot luck in someone's back yard, or whatever — it is really great when all these people who have attended the dinner begin to arrive at the dance. (especially if you are in a strange place.) You no longer feel like a stranger, as these familiar faces give you the feeling that "these are people I know".

Whatever the eating arrangements are, I believe all callers (and their wives) agree that before they go to call a dance, a few minutes of privacy for a shower and shave, dressing, perhaps re-aligning the night's program, and getting ourselves generally well "put together" are very much appreciated. You might consider that a caller's wife will need a bit more time for dressing than he does, and if at all possible a host should provide these few minutes.

Note: to put the shoe on the other foot, the caller and his taw should make every attempt to plan their wardrobe so as to be able to change quickly and quietly without too much fuss.

The timing of the dinner is important. If dinner is early, your caller might prefer to remain in his traveling clothes, especially if you are having an outdoor, or picnic type dinner. Then he must have time after the dinner to change and get his mind organized for calling the dance. If a late dinner has been set up, then time must be provided beforehand for this.

#### AFTERPARTIES

What about afterparties? There is plenty of room for discussion here. What type of after party? There are after parties at the dance hall, where

there will be more dancing and possibly some type of entertainment. There are get-together after parties at the home of some member of the group where light snacks, punch and coffee are served. Then, there is the after party that goes on into the wee small hours of the night where beverages of not-so-light a nature are served, and people leave in conditions not too becoming to square dancers.

Whatever is planned, I sincerely believe that the caller for the night, should be asked ahead of time about how much he (or she) wishes to participate. I believe that most callers enjoy a short get together to relax and unwind before going to bed. This gives him an opportunity to chat with some of the members of the group, perhaps discuss different square dance topics, and maybe have a snack. For my part, I enjoy a snack and cup of coffee at this time, as I either eat very lightly or don't eat at all before calling a dance.

Anyway, I think that the caller's welfare should be taken into consideration. If the party goes on into the night, perhaps he will enjoy joining in. On the other hand he probably has many miles to drive the next day, and in all probability a meeting to attend the next evening. (Or maybe another dance to call.) I believe, therefore, that it is only courtesy to provide a loophole for him if he wishes to escape. You must remember that it might be the eighth night in a row for him, and as I said at the beginning, he is not super human. If he doesn't want to take advantage of the loophole, then you'll know he is there because that is where he wants to be.

An after party is a good time and place to let your caller know if you have enjoyed the evening if you haven't already done so.

*More to follow in March.....*

## THE SOUND WITH THE SOLID BEAT



### NEW RELEASES

**JK-131**

**False Hearted Girl**

Caller: Dick Jones

**PIL-1010**

**Red Roses For A Blue Lady**

Caller: Randy Anderson

### RECENT RELEASES

- JK-130 I Want To Be Your Salty Dog
- JK-129 Put Your Hand In The Hand
- JK-128 Sugar Blues

- PIL-1009 Bye Bye Blackbird
- PIL-1008 Rhythm In The Rain

### NEW ROUNDS

**JK-507V**

**Venice**

Paul & Laura Merola

**JK-508E**

**Everything A Man Could Ever  
Need**

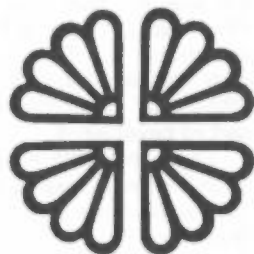
Bert & Betty Wolcott



PRODUCED BY: J-B-K, Box 54, Newtonville, N.Y. 12128

by Helen Springer  
Boise, Idaho

# Oh, That's Simple!



I stood right in my own living room, next to the gold davenport, about eight feet from the TV set and said, with a straight voice, "It's easy, I've done it."

"It sure doesn't look easy to me. What am I supposed to do when that guy up front yells out to swing or whirl or something?" he asked in a voice that you'd cuff a little kid for.

The person that said "There's no such word as can't" had never met my husband. "I'll either tell you or pull you where you're supposed to go. Margaret and Lee know how. They'll help you, too."

"Yeah, they thought we ought to take lessons," That tone of voice again.

"Oh, lessons aren't everything. George Washington didn't make too shabby a president and I never read where he had any lessons. I told you I've done it and it was easy." I hadn't really done it but I'd watched it on TV. Heavens, any moron can whirl or trip around with your hand stuck out. Then sometimes they walked across from one person to the other. I might flounder for a dance or two but I've always caught onto things fast.

The hall was bright, the crowd was boisterous and gay. The full-skirted dresses stood out as the men swung the ladies around and around. We sat down

on a bench along one side of the hall, wouldn't hurt to watch a minute and get my bearings. Maybe Lee could get the hang of it a little bit, too. It did look a bit more complicated than I'd expected. And me telling Lee I knew how. I couldn't hardly just get up and run but, let's see, I could have a quick, convenient heart attack, just a slight one (I don't go much for pain) or, better yet, I could break my leg just as I got up to dance. Some place I'd heard of someone breaking a bone just that easy.

The music started. Everyone jumped to his feet, grabbed a partner and got in a square. They started clapping their hands and stomping their feet. They were playing "Because, Just Because." The dance was a bit of a blur to me. Actually I might have done better if the others in the square hadn't been so confused, poor souls. We got started. He called out, "Swing Your Partner," Hey, this was easy. A guy grabbed me and I whirled around. Nothing to it. Or there wouldn't have been if the others had known what they were doing. The next thing he called was "Grand Right and Left." I knew that one. The only trouble was that when I started to grab a guy it was someone I had never seen. He obviously was someplace he didn't belong. No use making an issue of it. I tripped on to the next



man. As I went by this gal in a pale green dress, she said commandingly, "You don't belong here." What did she mean, I didn't belong here? I'd paid my seventy-five cents. Actually, if she wanted to make a point of it, she was the one who didn't belong. Why didn't she go back to the square she started in? Then I grabbed a guy who was also obviously out of place. "Where did you come from?" he asked, sort of bewildered.

Then everything stopped. They might as well, they didn't know what they were doing. Lee was yelling at me from over in the next square. How did he get over there? The poor dear, I should have watched him closer. He didn't know how to do these dances. I'd just excuse myself from this square. I didn't like them too well, anyway, and go over to him.

"You were in the wrong square, you idiot," Lee mumbled to me.

"Me? It was them." That showed how much he knew about square dancing.

The music started up again. It seemed good to be back among familiar people. He called out, "Grand Right and Left." This was fun. I swung along to the beat of the music until I ran into women instead of men. I thought these people had said they'd danced for years. Well, I'd just have to be patient with them. Margaret was yelling at me, "You're going the wrong way." Oh.

I turned around and went the other way. I finished that dance somehow, although I felt like a football being thrown around. Every time I tried to occupy a spot someone would shove me someplace else. They wouldn't give me time to figure out which was my left and which was my right hand. I probably wouldn't have known anyway.

I wondered how poor Lee was doing. I hoped he was still here. I was too dizzy to see. It was during the next dance that I noticed that poor woman's arm. She had on such a pretty yellow

dress, then that terrible growth of heavy dark brown hair on her arm. I'd wear long sleeved dresses if I had arms like that. Funny I hadn't noticed them before. Lee whispered to me, "Straighten your wig out. It's slipped around till it's covering part of your face. Oh, there, her arm looked better.

I found that square dancing can be dangerous. The man called out, "Head Two Ladies-Chain Across." I floated across to the opposite man. I don't know yet where that elbow came from that let me have it on the left side of the face. It knocked my bi-focals so they hung on my right ear and drug sideways down over my nose. In that position they made me see double. This dancing was difficult enough when you saw each person as one, but trying to do the do-sa-dos and things with two men at a time really complicated things.

I was finding out one thing. If you dance around with your right hand stretched out you look like a professional. That's because a lot of the calls start out that way and for those that don't you can always bring your hand up and scratch your nose.

The Caller was booming out that people would have to remember what their corner looked like. Corner? I couldn't even place my partner most of the time. I wouldn't have minded losing my shoe during that dance, as I have rather a pretty foot, if three people in the next square hadn't stumbled over it. Then there was the time he called out, "Men Star Right." I don't know how I ever got in the middle of that. Someone must have pulled me. I kind of liked it out there, though, mincing around with my arm stretched up, but I think the other girls were jealous because they kept trying to pull me back.

I stood right in the middle of my own living room, next to the gold davenport, about eight feet from the TV set, and said with conviction, "I can square dance. All I need are three or four years of lessons."

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# A WORD on an AWARD



Al & Bernice Meyer, presidents of the Staten Square Set, with Peg & Doc Tirrell, recipients of the 1971 Lucarini Award.

In 1968 when the Staten Square Set celebrated their 20th anniversary, their Executive Board decided to honor GENE & GRACE LUCARINI — for without their enthusiasm and hard work, behind the scenes as well as on the Executive Board, including 3 years as Presidents — the SSS would never have become such a vibrant club with graduating classes averaging 4 to 6 sets! A medallion and appropriately worded scroll was presented to Gene & Grace. Deciding that other clubs in the Northern New Jersey Square Dancers Association must also have such tireless and dedicated folks, the SSS Committee set it up as a yearly award, called the LUCARINI AWARD.

Questionnaires every spring are sent to Association member club presidents to nominate couples they believe best exemplify the Lucarinis — fulfilling the requirements of: 1) being in square dancing for at least 10 years; 2) being a club officer or an Association officer for at least 5 years; 3) helping in the encouragement of square and round dancing and/or square dance classes; and 4) being non-professionals.

In 1969 the Lucarini award winners were VI & JIM CAMERON from the Metuchen Square Dance Club.

In 1970 the recipients were a most deserving couple, HELEN & LOU HARDY from Ramapo Squares, who in their 32 years of square dancing have seen and been involved in many a club's rise and fall and rise again as well as helping promote dancing — both square and round.

On November 20, 1971, almost 5 sets of Ramapo Squares journeyed to Staten Island to support another Ramapo Lucarini Award winner, DOC & PEG TIRRELL.

Doc and Peg Tirrell were talked into joining a square and folk dance class at Hackensack "Y", (NJ) in 1949. Dancing took a back seat for a few years while Doc began a dental practice, bought a house in Cresskill and began to raise a family.

In 1956 they joined the Cresskill Square & Folk Dance Club, discovered Howie Davison's Merry Barn in New-castle, Maine and made the 150 mile trip every Saturday evening to square it up and repeated it Sunday afternoons

to round dance!

Charter members and officers of the Valley Steppers R/D Club (first such club in Bergen County) it was only natural that when their Cresskill club was refurbished, renamed Tenakill Twirlers, and changed its format to include round dancing, that Doc and Peg were asked to take this on. This being a labor of love, with meetings held in the Tirrells' church, the original dancers decided to donate all monies collected to the church. Last year the gang decided it was time to form a club and wanted a name — so the group chose a T.T. — Tirrell Twirlers!)

History repeated itself three years later when the Wayne S/D Club, now renamed Ramapo Squares, added Round Dancing to their program. Here Doc and Peg taught a basic course which matured into the Ramapo Rhythmaires. The same thing occurred at Hi Taw Twirlers in New York until Les and Ed Shearwood developed enough confidence to take over the round dancing program two years ago.

Being campers, when the National S/D Campers Garden State Chapter was formed, the Tirrells were right there to share responsibilities. They were on hand to assist with rounds at Cloverleaves and donate their services to Circle Eights.

Past presidents of the Northern New Jersey Square Dancers Association (1964-65), they are now editors of GRAND SQUARE, which has grown from a 12-16 page magazine to the current issue of 28.

Officers in too many clubs to name, it is simplest to say in their 22 years of dancing, the Tirrells have been on at least one executive board for 17 of those years.

When in Maine, the Tirrells used to travel 150 miles round trip to dance; gradually, dancing moved closer until lo! one year it was 5 miles away in Madison — the Kennebec Reelers. But no round dancing. They were asked to teach a class — it met bi-weekly with two-steps one year — waltz the next year. This was repeated for a second

time as new dancers appeared on the scene. They made no charge for these bi-weekly sessions for the gang — and were presented with club badges as a way of saying thanks.

A real dancing family, all three Tirrell children dance (Scott, sophomore at Paul Smith's College, N.Y., Barbara, a high school senior, Gail, an eighth grader) and love it. The girls can and have ably substituted for their mother when a concert or rehearsal splits up the family.

Active in scouts, Peg has been a girl scout leader for 10 years; past chairman of Woman's Club and editor of their newspaper, now American Home and Handicrafts Chairman and won 2nd place in state for Christmas decoration last year; officer in Englewood Hospital Craft Group; Supt. of Primary Dept. of Sunday School while Doc reluctantly relinquished teaching the confirmation class to become Supt. of the entire Sunday School; plus all the concerts and rehearsals three highly talented and musical children can get you involved. Doc is active in Dental society and recently moved his practice from NYC to his home in Cresskill, which gives them more time to dance!).

Our Lucarini Scroll says, "It is with great pride and respect that all members of the Staten Square Set salute you: DOC & PEG TIRRELL for dedicated service in nurturing, perpetuating and fostering Square and Round Dancing. Your service has been exemplified in the superlative organizing and the elevating of the Tenakill Twirlers, Circle Eights, Tenafly Squares, Ramapo Squares and Cloverleaves and the invaluable service rendered to the Northern New Jersey Square Dancers Association. As Editors of the Grand Square, you have expounded the pleasures derived from Square and Round Dancing. Your devoted willingness to render aid to the new and enhance the abilities of the old in all phases of Square and Round Dancing makes you the deserving recipients of the Lucarini Award for Meritorious Service."



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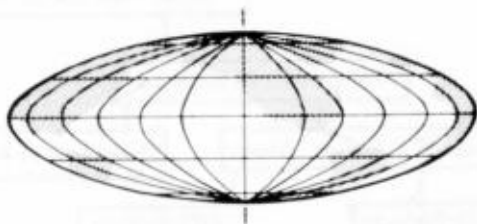
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# *Rounds Abound Around the Globe*



## JAPAN



American visitors have told of square dancing in Japan and American newspapers have printed photographs of the Crown Prince in a square. Here is a report of round dancing in Japan, included in a letter to Frank Lehnert from Motogo Asanuma, secretary-general of the Tokyo S/D Callers Association.

Mr. Asanuma lists the ten most popular rounds as of May 1971:

1. Dancing Shadows
2. Let Me Call You Sweetheart
3. Alabama Waltz
4. Tico Tico
5. Bicycle Waltz
6. Last Waltz
7. Seattle
8. Top Brass
9. Tango Mannita
10. Rhumba Rehan

Alabama Waltz, ranked third, is always requested by the president of the Japan Folk Dance Association and Prince and Princess Mikasa, who like to dance it at parties.

There are five to seven round dance clubs in Japan now, with over 300 folk dance groups. Round dances are becoming more popular in folk dance clubs, but dances 5, 6 and 7 above, which are more difficult, are never played at folk dance clubs.

Mr. Asanuma mentions that round dances which require "high technics" pose a problem for Japanese dancers; should we tell him the same is true in America?

Takeshi Sakai is a square dance caller and round dance instructor. He

arranged a popular Japanese song for round dancing and it was recorded on RCA Victor. His records are in demand and he's becoming a popular round dance leader.

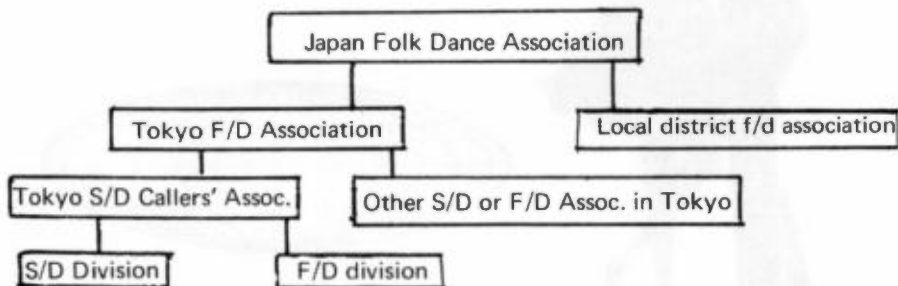
Ken Saito has arranged American popular songs for round dancing. These two men are the pioneers of promoting round dancing in Japan and their efforts are much appreciated.

The ten hit songs were selected by square dance clubs and about 10% of the dancers at square dance clubs do

the rounds. On an average, fifteen minutes is sufficient to learn the new rounds, and Mr. Asanuma points out with pride that Japanese dancers are very clever.

There are no professional round and square dance instructors; all are volunteering to promote the spread of the folk dance. These leaders pay for records, equipment and books.

The following chart shows the breakdown of the Japan folk dance association:



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# FEED—BACK

These opinions are written by readers in reply to articles and thoughts already published in previous issues and do not necessarily reflect those of the editors.

Sorry about writing a letter concerning an article that was in your magazine so long ago. But you see, I'm a square-only dancer and it is only when I've read all the square news and am desperate for reading material that I sometimes read the round happenings.

Lib Eddy, in an article in the October 1971 issue, says a waltz now and then fills the floor and eases the dead spot between some tips when only a fraction of those present round dance.

If this is true, then why not make that waltz or simple polka a regular part of our activity and not just use it as a trick to lure some unwary couple into taking round dance lessons?

Could it be that our round dancers are afraid of losing converts to this activity if it were a regular part of our evening? Could it be they feel that since they cannot compete with this "common" dancing, they believe their only defense is to stubbornly block it for the many of us who would enjoy a waltz, polka or two-step at least once each evening?

*Earnest A. Widvey  
New Orleans, La.*

While studying through a recent issue of "Square Dance" I paused on page 56, conning that Contra "Quiet Contra," which pried open a slot in my memory dating back about 15 years ago. Here is the thought and maybe you can re-write its contents for the benefit of your readers interested in Contra Dancing.

At Merrywood Camp Ralph (Page) was teaching a contra, Queen's Favorite, which contains a grand right and left in fours (today it's called square-thru) with lively fiddle music, folks in step with the fiddler are prone to steal a step every time they meet and pass

some one, so they would have gotten home about 4 steps or 2 measures before they should, and that awful pause would occur when nothing was happening.

However, The Sage of Keene, N.H., in teaching this dance told all to take our three steps then as we reached another hand salute or do a quick dip-bow to the one we had just met. This automatically used up those stolen beats spreading them perfectly along the path of progress and all arrived at their home positions right on the beat.

Now a couple of years after that I had the privilege to be dancing with a dedicated Contra Group in the Los Angeles area known as 'The Contra Migas' at the Reseda Woman's Club in Reseda. Evan Twomey, who was their caller, set us up for 'Queen's Favorite' and I, dumb bunny that I was, proceeded to do the trick salute-dip while all other duples in the line sped thru the Grand Right & Left in Fours and Evan, knowing the fallacy of that figure but not knowing the cure, slid in a do-sa-do or some other movement after completion of the figure to use up the stolen steps. As he only had about 2 measures up his sleeve and needed 4 to complete his addition, folks had to double time it at that particular point.

Yes, I had succeeded in messing up the line unconsciously but Evan was a true professional and caught what I had done so, as it did seem to solve his problem, called me up to the mike to explain the movement and re-call the dance. Thank Heavens it worked, and the Contra Migas adopted Ralph's solution to properly do a Square thru to lively fiddle tunes in any other Contras.

Possibly other callers doing Contras have tangled with the same problem, as I note you have capitalized SLOW in your instructions.

*Ed Moody  
Hollis, N.H.*

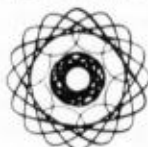
# COLORADO

# WHEELERS



"Allemande left" is the call often heard by square dancers. If you belong to the Colorado Wheelers, you don't grab arms, you grab armrests of a wheelchair. 40 members belong to this unique organization, formed over three years ago. Members have many different types of handicaps from severe cerebral palsy to wooden legs. Some members are severely handicapped and need a pusher, but they enjoy themselves immensely. The club dances every Monday night and puts on at least one exhibition per week. Gordon Beckman, the caller, donates all of his time and calls exactly the same tempo as AB's (able bodies) dance to.

(See Meanderings, December 1971)



Square dancers have a great time, and wheel chair dancers have the same great time, because it's not ability or disability that counts. Four wheels are better than two feet any day. Square dancers are people having a great time together, whether walking or wheeling through a square. If you've seen Able Bodies do allemandes, pass thrus, and cross-trails, wait until you see a wheelchair square do all those plus spin chain thru, circulate, wheel and deal, square thru, and flutter wheel. The Colorado Wheelers want people to feel that they are more Able Bodied than crippled, and with the help of their dedicated caller, they can almost accomplish this.



# SEQUEL



MELTON LUTTRELL



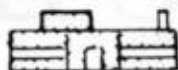
DAVE TAYLOR



Two baby pictures arrived just to late to be included in last month's contest, but they were too good to be ignored. Now that you know the names of these two babies, you may subtract them from the list of possibilities on last month's pictures. Try your luck and send your entries NOW! Answers and winners will be published in the March issue.



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## Mustang and Lightning S



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# square line



*From questions and answers following the presentation of "Care and Feeding of Square Dance Callers" by Joe Secor. See Page 10.*

(There were many more questions than I have answered here, but I feel that most of the others were pretty well covered in the general talk.)

QUESTION: How do you feel about callers getting into a dance free?

ANSWER: I feel that the only caller who should get into the dance free is the one who is the caller, or emcee for the night.

I realize that there are some festival or special dances that have a regional caller for emcee, and the whole dance is called by visiting callers who have been invited and scheduled. Here, I feel that it is up to the people who are putting on the dance, to decide whether all the callers get in free — or just the emcee.

(It was pointed out that there are clubs in some areas that send out invitations to different callers to come and bring their records and participate in the calling of the dance, and pay no admission. If this is the way the club wants it, and it is o.k. with the participating callers, then that is fine as far as I can see. I wouldn't say it is the best way.)

QUESTION: What do you feel is the best way for a person to get started into calling?

ANSWER: I think we sometimes go at this from the wrong end. It seems

that up until now, about the first thing a new caller was expected to do was to teach a beginners' class. Often as soon as he learned a singing call or two, and had learned how to perform the basic square dance maneuvers, he would get a group together and begin teaching a class feeling that he was qualified. I think nothing could be further from the truth. It is one thing to know how to perform a maneuver, and quite another to know how to get it across to people who have never seen it. It is simple enough to learn a singing call, but to direct the dancers through the maneuvers might be extremely difficult.

I believe that a beginning caller should have at least two years of dancing experience behind him, preferably having been a club officer so that he will know something about the business end of a club, and if at all possible he should attend a caller's class. If this is not possible, he should work under the best caller he can find that has a bit of time and interest in giving him some guidance and to fill in some of the background a caller should have. In the February 1962 issue of "Sets in Order" is an article regarding callers' training which reads, "The success or failure of your club will depend on far more than just your caller's calling ability. His knowledge, his personality, his background can well prove to be the major factor in the club's success." I might add to this, the caller's genuine regard for people. He and his spouse also help to form the personality and reputation of the club.

I really think it is a good idea for a new caller to work with older dancers any time he can find an opportunity. Older dancers understand that he is a new caller. They will go ahead and have fun, helping to put him at ease, knowing that they can dance to a different caller the next time around. But the students in a class, if they

Continued on Page 64



by Harold & Lill Bausch

Have you ever noticed an older person showing impatience with the younger generation? Did you think at the time that he must have forgotten what it was like to be young?

Perhaps the concern shown by some about all the new gimmicks that pop up in square dancing would be similar! I would venture to say that most all of us have tried out the latest thing in dancing at one time or another. Our good old hobby has survived through many phases and I really think it will survive a few more. Tolerance and patience would be the best policy.

Once in a while you run across a person who has a style of his, (or her) own — not only in dancing but perhaps in manner of dress. Some callers will strive to wear something different in order to catch attention, or to be more easily identified. There is no rule that says dancers may not do the same. Of course, in this day and age it is getting more and more difficult to wear something different, because "different" seems to be the rule rather than the exception. Never the less clothing of distinction has always been one of the attractions in Square Dancing and I for one do not want that to change.

More than once I have felt too tired to want to get ready for the next dance, but by the time I got cleaned up and into my square dance clothes I was in the mood for another dance. Clothes may not make the man; but they do help make the mood.

If you received some new, bright, maybe even loud, clothes for Christ-

mas, I hope you will not hesitate to wear them to the next dance. Be just a bit of a show off! You may be surprised how much more fun you have, and maybe even how much more others will seem to enjoy you.

As we are entering into the new year, let's pause a moment and ask ourselves, "Are we square dancing for fun?" You say to yourself, "Here we go again!" with that same old hackneyed question! It may be, but "Fun" should be our main objective in this or any other field of entertainment.

Some organizations, clubs, and individuals make it a contest of "survival of the fittest". They want to see how many outstanding or different callers they can hire in, and how many special dances they can squeeze into their schedule and they actually "miss the boat", as the saying goes. If they can survive the pace, all is well. Don't misunderstand me, I believe each club should have one or two fund-raising projects or events during the year. For this the whole club or organization should work as a unit — and make it fun. Members should volunteer for committee work, or be asked personally, not just have their names put on the list. This eliminates the feeling of being railroaded, and thus, being on this and that committee is "fun" instead of work.

Fun is building up your club with new dancers, getting acquainted with them, welcoming guests, dancing with everyone and working within your club or organization for the enjoyment of each new and old member.

Open your square and hearts to everyone. Let your smile light the window of your face to show your heart is at home to all, friends, neighbors, and strangers.

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with everyone!





## O/N/S MEANS ORDERING NEW SKILLS

Every caller, sooner or later, is involved in One Night Stands, or should be, in order to further his professional growth. Perhaps some callers shy away from O/N/S work, but upon close analysis those same callers are generally hesitant only because they are fearful of their qualifications for it.

In accepting O/N/S responsibilities, callers should bear in mind that within that lodge, service club, or church couples club, there are certainly good prospects for that next beginners' class.

Here are 16 rules for doing one-night stands:

1. Keep 'em dancing (minimum drill).
2. Select records carefully. Use familiar tunes and know them.
3. Put enthusiasm and fun in your actions and voice.
4. Keep it simple. (Even an allemande is not important on the first night.)
5. Don't be overly concerned about the lack of styling.
6. Use descriptive teaching — say a thing two ways, but concisely.
7. Forget purist approach. Use variety, and combine "eastern" and "western" type dances.
8. Use "security figures" often: stars, promenades, thars, chains, etc.
9. Caution — Watch your dancers and make on the spot adaptations.
10. Carry your round dance records: two steps, waltzes, polkas. Play two in each break, not one.
11. Start with big circle, introduce swing and do-sa-do, etc.
12. Use a variety of formations: long lines, Sicilian Circle, in threes, etc.
13. Do one mixer or couple dance (Everywhere, etc.) per night.

14. Include a folk dance (Greensleeves, etc.) The Virginia reel is always good.

15. Leave 'em hungry. Don't wear them out. Taper off at end.

16. The "rules" may sometimes be reversed. A patter call may be repeated four times with partner changes. A singing call is sometimes danced four times through with the same partner.

## CODES 'N CUES 'N CONFUSION

Jay King and others have said some things lately about a trend in our choreography today that has become more and more prevalent. Callers are reciting "codes" instead of "basics." Often in higher level groups, the codes are not accompanied by the cues or several "basics" of which they consist, and dancers are dancing the composite codes from memory. In the more intermediate level groups, the callers are quickly naming the "codes," (spin chain thru, alter the wave, relay the duecy, etc.) and quickly "prompting" the basics that make up the codes in order to assist the dancers.

We aren't going to present a judgment here as to whether the trend is good, bad, or of neutral import, but those who travel and dance or call in wide circles around the country will see that it is a consistent trend in all corners.

One dancer made the remark to us recently that often on the first exposure to a code, he hardly knows where the basic is completed because the directional cues for that code are so quickly followed by other basics in the patter call.

Wouldn't it be handy if callers had two distinct voices to aid in this identification, one for the code command and one for the ensuing cues? It would be like using parentheses in writing.



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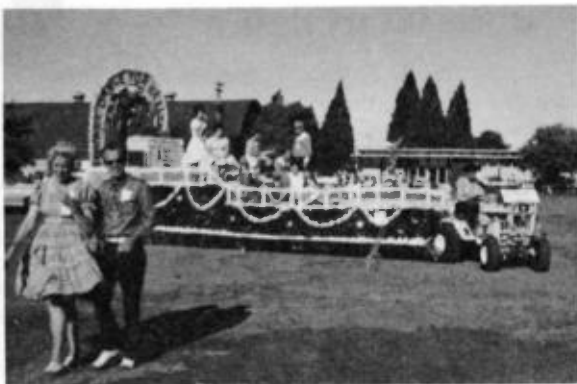
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<span style="float: right;">♣ A</span> <span style="font-size: 2em; font-weight: bold; letter-spacing: -0.5em;">Best</span> <span style="float: left;">A ♣</span>	<span style="float: right;">♣ K</span> <span style="font-size: 2em; font-weight: bold; letter-spacing: -0.5em;">Club</span> <span style="float: left;">K ♣</span>	<span style="float: right;">♣ Q</span> <span style="font-size: 2em; font-weight: bold; letter-spacing: -0.5em;">Trick</span> <span style="float: left;">Q ♣</span>
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Original writeups on unique and successful **clubs** are solicited from readers for use on this page.



SINGLE TREES OF EUGENE, OREGON

It all started when we voted to enter a float in the Emerald Empire Rodeo Parade. We had seen square dance floats in past parades and wanted to see what we could do. The club members spent 60 hours building the float at the home of caller Bob Roshau. It was built in 3 levels with square dancers on the lower level all dressed in club costumes. The second level contained another square of dancers posing in a variety of colors and styles to show how colorful square dancing can be. The top level contained our caller and his taw, Bob and Rosemary Roshau. Behind them stood an arch in the middle of which stood a "Single Tree" decorated with colorful Wisteria blossoms. On the arch was written "Square Dance for Health and Fun." The float was covered with light and dark green vinyl floral sheeting and white and light green festooning. Around the bottom was strung vinyl gold fringe.

The float materialized over the 4th of July weekend with the members

dropping in to do their share of the work. The enthusiasm rose as the work progressed and by the time it was completed we were all fairly sure we were going to "go places" with our creation.

We did "go places." First, we entered the float in the Rodeo Parade and for an hour and a half we square danced up and down the streets of Eugene thrilled with the applause we received. When we returned to the Fairgrounds, we waited expectantly for the trophies to be handed out. You never heard such yelling, screaming and laughing when they announced that Single Trees received 1st Place in the Non-Commercial category. But we really went to pieces when we received the Grand Sweepstakes for the best all around entry.

The Mayor of Coburg, who was at the Rodeo Parade, asked the club to enter our float in the Coburg Golden Years Parade on July 24th. We rode the float past smiling faces and more

Continued on Page 64

# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

## IT BREAKS MY HEART.....



*by Al Eblen*

Maybe you are one of them, those dancers who call the club president or the caller on the phone, to say that the club is split with dissention and has lost its reputation as a friendly club; who add that you are a good member of the club and that you always support it. The reason you haven't been to dances lately is football, vacations, overwork or you just haven't felt well.

I hope you realize that if all members, with like excuses, stayed away from dances, there would be no club. Many people who work hard feel much better after attending a good square dance.

You say you hate to dance with all those new dancers, because they just haven't learned to dance. You should remember that you were pulled through a few dances in your time. We tell the beginners about the fellowship and friendliness of square dancing. What do they think when you refuse to dance with them? Thank heavens that many of our club members come to lessons and dance with the beginners there, as well as later at dances. It breaks my heart, that you don't wish to help, too.

You say that you can't stand those new club officers, especially the president. Who does HE think HE IS? Always trying to run things. Just remember. Weren't you the one who turned down an office, because you wanted to just come and dance? You said to let someone else take the responsibility. They could make the decisions, plan the meetings, take care of refresh-

*Wichita Falls, Texas*

ments and all that, and you would really support them, and would come to all the dances.

It breaks my heart, but you haven't made any of the business meetings, except one, and then you refused to vote. You said that you didn't care how they did it. Well, WHY shouldn't the president and officers run things? If they don't, who will? It breaks my heart because you don't appreciate all of the hard work that they do.

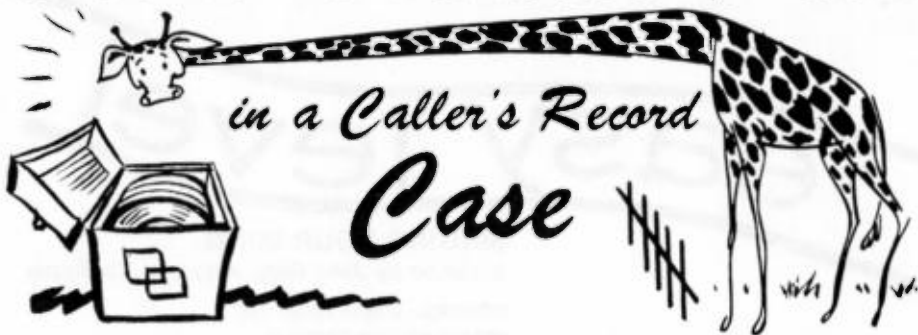
You tell me that our club just isn't friendly anymore, that even the visitors we get aren't friendly. How long has it been since you danced with someone besides your taw? Have you ever asked a visitor to dance with you? Have you even asked them to square up with you? No! Oh!, I see, you had rather square up with your bunch because you don't see each other very often, and besides, you are all good dancers. You're breaking my heart . . .

You say our club dances low level material and that you wish we had more challenge. And the reason you stand so much is that you can't hear the caller. You think he needs new equipment. Also, the reason you miss the Experimental Workshops is that you just don't like all that junk, and it won't stay around very long, anyway. I don't understand you, and it breaks my heart.

You say you are very unhappy, that the club did not send flowers, when your Aunt Sarah was ill? You didn't let anyone know she was ill, because

Continued on Page 64

# Steal a Little Peek



Jack May, dean of the Toledo, Ohio, square dance callers and a frequent headliner at southern Canadian festivals, opens his record case for AMERICAN SQUARE DANCE this month.

## SINGING CALLS:

Everything Is Rosy — Pulse SDS1004  
 Bye Bye Blues — Pulse SDS 1003  
 Anytime — MacGregor 2090  
 Think Of Me — Blue Ribbon Records 205  
 Rumble Seat & Running Boards — Windsor 4972  
 I Want To Be Your Salty Dog — JBK 130  
 L.A. International Airport — JBK 125  
 Put Your Hand In The Hand — JBK 129  
 Heart Breaker — JBK 120  
 Football Hero — JBK 127  
 Medley — Pilgrim 1005  
 Glory Hallelujah — Bogan 1228  
 Square Dance Wonderland — MacGregor 2079  
 Why Wait (Robt. E. Lee) Mac Gregor 2086

Dorset — Top 25231

Brownie — Pulse SDH100

Rubber Dolly — Pulse SDH101

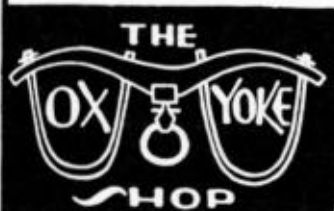
Something Else — MacGregor 1100

Little Betty Brown — Kalox 1073

Worried Man — Kalox 1103

## HOEDOWNS:

Up The Creek — Blue Star 1513  
 Turnpike Special — Blue Star 1516  
 Mama's Boy — SIO 2142  
 Phrase Craze — SIO X2114  
 Torrent — Top 25243



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## SINGING YOUR SONG

*Variation by John Fogg, Altadena, California*

RECORD: Wagon Wheel 210

### INTRO-BREAK-ENDING

Four ladies circle left, go once inside the ring  
Get back home and swing, everybody swing  
Join hands, circle, go walking round you go  
Left allemande and weave that ring  
Now listen to me baby, I'm singing your song  
Do-sa-do, promenade her home  
All I want to do is lay the blame where it belongs,  
Listen, honey, I'm singing your song.

### FIGURE:

Head two promenade,  $\frac{3}{4}$  round the town  
Side two go right and left thru, turn the girl around  
Do-sa-do to an ocean wave rock it up and back  
Swing thru two by two, and rock it up and back  
Box the gnat, pull her by, the corner lady swing  
Promenade the lady, go full around the ring  
I left them feeling happy, I left them feeling blue  
Listen while I sing your song to you.

### SEQUENCE:

Intro, twice for heads, break, twice for sides, closer.



## YOU'RE GRAND

*Simple mixer by Elsie Jaffe, Cleveland, Ohio*

RECORD: Grenn 12109

FORMATION: Single circle, with partners.

Eight count Intro; on last two beats, call "Ready with the right."

- (4) Right foot heel, left foot toe
- (4) Right foot, left foot, right heel show.  
(This is a quick "Mexican Hat Dance" step)
- (4) Everybody in to the middle
- (4) And back you go —
- (4) Right foot heel, left foot toe
- (4) Right foot, left foot, right heel show
- (4) It's forward — and back —
- (4) You go — — (Join hands)
- (4) Circle to the right —
- (4) To the right around the ring
- (4) Swing the left hand lady round
- (4) All promenade and sing —
- (16) Sing "Bei Mier Bist Du Schoen," etc.  
On last two counts of phrase, call "Face to the middle."

# page



A "heart dance" for the Valentine month.....

## MY HEART SKIPS A BEAT

by John Fogg, Altadena, California

RECORD: MacGregor 1033B

OPENER- BREAK-ENDING

Join your hands and circle to the left now

Allemande left, come back a do-sa-do

Men star by the right, now it's once around that set

Allemande left and a grand right and left around the ring

My heart — skips a beat as we walk down the street

Do-sa-do and promenade

And just to know you're mine until the end of time

Yes, my heart skips a beat.

FIGURE:

Four ladies chain three quarters round that ring now

One and three right and left thru and turn that girl

Two and four right and left thru and you turn that little Sue

Allemande left and grand right and left around that ring

My heart skips a beat as we walk down the street

Do-sa-do and promenade

And just to know you're mine until the end of time

Yes, my heart skips a beat.

SEQUENCE:

Opener, twice for heads, break, twice for sides, closer.

## THE DOUBLE-TAKE WALTZ

Arranged by Henry Miles as a project for the Lloyd Shaw Foundation Workshop, Colorado State University, 1971

MUSIC: Any waltz that has 4, 8, or 16 measure phrases.

FORMATION: Circle, man's back to center of circle, facing his lady, with right hands linked.

INTRO: 4 measures, gentleman twirls his lady and reverence (honor each other) Close into waltz position.

- (8) Eight progressive turning waltz steps in circle formation. Open to butterfly position, man's back to center of hall.
- (8) Gentleman twirls lady under lead hands ( Man's left, Lady's right) while he steps to side L, close R, step L, swing R across. Changing hands, gentleman twirls lady in reverse direction, repeating his steps, except to close L (instead of the swing). Lady closes in to dance position for the waltz. Gentleman leading back toward center with L, lady with right, do two slow steps in and two slow steps out.
- (8) Repeat the previous 8 exactly.
- (4) Four progressive turning waltzes, separate at the end. The men are in an open inside circle facing CCW, the ladies facing clockwise outside the men's circle. Progress to your next partner but do not look at her.
- (4) Four progressive Pas de Basque (balance steps). Until known, these should be counted: 1-23. 2-23. 3-23. 4-23. The gimmick is the double take one does as one slightly passes the new partner, not having looked at her before. They look over their shoulders at each other, look away, look back and almost simultaneously close to start the new sequence with the beginning eight waltzes.

# Poetry. for Be

by Howard A. Collins  
Enfield, Connecticut

Square dance steppers  
Always have a smile  
With bright lively costumes  
And a special style.  
The caller calls or sings to beat,  
As in between he glances  
To know the progress and the joy  
They have in all his dances.

We live but once as life advances,  
So while you're young, enjoy square dances,  
With caller's voice and music blended,  
Enjoy the crowd with joy attended.

Square dance steppers  
As they step on the notes,  
Listen to the music  
And the "do-ci-does."  
Whirling and turning  
To clasp a hand above  
And keeping time as the caller  
Calls the dances they love.





# Better or Verse



Square dancing is the answer  
To finding real enjoyment  
For the ones whose daily life  
Need real contentment.  
Life needs friends who think alike  
In some fine endeavor....  
Square dancing is the answer;  
The dance you could dance forever.

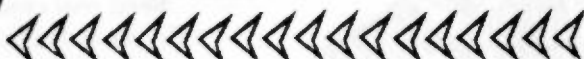
Enjoy square dancing while you may,  
When you're gone, you're gone to stay.  
Time does not return again;  
A second chance is all in vain.  
Square dancing is a joy complete,  
So dress up now and use your feet.

Square dancing makes moments to remember  
From January on through December.  
When old and gray there's a lot you can say  
Of the joy you had, to your children, some day,  
When they in turn find a caller and learn,  
Square dancing will be their concern.



# MERRBACH

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- 1019— Al Brownlee calls the Gold Record tape in stereo

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- 1918— Lonesome Road Blues, Key G/  
I Saw The Light, Key A (Hoedowns)
- 1917— Blue Stars And Stripes, Caller: Jerry Helt\*

## DANCE RANCH RELEASES:

- 604— Sweet Misery, Caller: Barry Medfort\*
- 603— Everybody's Reaching Out For Someone, Frank Lane\*
- 602— Help Yourself To Some Tomorrow, Caller: Frank Lane\*
- 601— Don't Let The Good Life Pass You By, Caller: Frank Lane\*

## BOGAN RELEASES:

- 1243— Pave Your Way Into Tomorrow, Caller: Lem Gravelle\*
- 1242— Take Me Home Country Roads, Caller: Lem Gravelle\*
- 1241— Come What May, Caller: Dick Bayer\*
- 1240— This Old House, Caller: John Johnston\*

## LORE RELEASES:

- 1131— I'm Gonna Write A Song, Caller: Johnny Creel\*
- 1130— Knock Three Times, Caller: Don Whitaker\*

## SWINGING SQUARE RELEASES:

- 2357— West Texas Highway, Caller: Ken Oppenlander\*
- 2356— Charlotte Fever, Caller: Jack Winkler\*

## ROCKING A RELEASES:

- 1356— Broken Hearted Me, Caller: Mal Minshall\*
- 1355— Countryfied, Caller: Earl Wright\*

\* Flip Instrumentals

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# Mix & Match



Callers who call dances most every night in the week, who don't make adaptations to singing call records that have been recently released, must certainly be tearing their hair out as they do record after record with that same old pattern: Heads square thru, do-sa-do, swing thru, etc. etc. Even those who call once a week will sense the dreadful sameness that seems to be designed in to so many new releases. This is why, with Fred Freuthal's help, we are printing adaptations like this one each month, which are usable with minor adjustments for any singing call. Here's one featuring a little SQUARE THRU variation from an ARKY setup. If your dancers *really* know a square thru, they can dance it easily.....

All four ladies chain across, It's turn the girls you do  
Then head couples crosstrail, separate and go around two  
You make two lines go forward and back, square thru that way  
Four hands around you go and listen while I say  
Center four star thru and cloverleaf right there  
Swing the corner lady and promenade the square.

Tag lines.....

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# CHALLENGE CHALLENGER

by Dewey Berry

*Our article this month comes from the Travelers Square Dance Club of Columbus, Ohio. Travelers is perhaps one of the oldest clubs in the area dancing at advanced and challenge levels. Our thanks to Ralph and Mary Starling, long time members and leaders in the Columbus area, for their article:*

The Traveling Callers club was formed in the summer of 1959 by a group of interested and enthusiastic dancers who wished to dance to the traveling callers not regularly calling in the Columbus area. Thus the name came to be the Traveling Callers club.

A president and treasurer were selected and dues were set at an unheard of total of \$25.00 for nine dances, which would be held on the third Wednesday of the month from September through May.

A screening committee was set up to contact other dancers in the area who might be interested in the type of dances a traveling caller could call to a closed club of better than average ability dancers. However, it was not until later that the club became known as a high level club, and in order to maintain this higher level and keep bringing in new dancers with the ability to dance on this level, several of the club members took it upon themselves to conduct tape workshops to teach the type of dancing that was called at the TC club. This way the club could take in new members and not drop the level.

The TC club danced at Roz's Western Wear on Oakland Park Avenue in Columbus until 1963, at which time the club was beginning to get requests

for memberships from areas outside of Columbus but the middle of the week dance night and the in-Columbus location was making it impossible for these dancers to attend. Therefore, in September 1963, the dance time was changed to the second Sunday from 3 to 6 p.m. at Holiday Hill, about three miles northwest of Delaware, Ohio on state Rt. 37. Freeways and by-passes were not too common at that time, but dancers were still coming from Akron, Canton, Lima, Marion, Mansfield, Newark, Lancaster, Chillicothe and the St. Clairsville areas. About this time, the club was beginning to be known as a high level club, and the tape workshops picked up momentum in order to keep the newer figures and basics and styles of the various high level callers implanted on the mind.

For those who remember, Holiday Hill was almost a perfect setting for a square dance and many a good time was had there but this was destined to change, and in the summer of 1966 Holiday Hill changed hands and Travelers had to look for another place to dance. This time they moved to Kingswood Motel, which was located on Rt. 161 about four miles west of Dublin, with the date and time remaining the same. At this time the name challenge was used more commonly and the gap between high level and challenge began to widen. Callers were being picked more for their ability to call this type of dance than for their traveling ability, and Travelers was known as a challenge club.

The club danced at Kingswood for one year, but the motel had remodeling plans which did not include a dance floor, so in October, 1967, they moved to their present location, the Bill Howard Dance Studio on Barnett Road in Columbus.

The club now has members from all points in Ohio, and also from Michigan, Illinois, Pennsylvania and West Virginia. The members of Travelers belong to the challenge clubs and workshop

Continued on Page 49



# DANDY IDEA



## "Wishful Thinking Party"

If you are tired of planning Valentine parties or birthday parties commemorating Abraham Lincoln and George Washington, why not do a little "wishful thinking" about vacation plans.

Invitations: Mail invitations on postcards from resorts, parks, various areas in the United States and foreign countries and give the date, place, time and theme of the party.

Request your guests to come dressed in a costume that would best describe the place where he or she would most like to take a vacation. This should result in a variety of ski outfits, bikinis, grass skirts, muu-muus, costumes of foreign countries, et cetera.

Decorations: Travel posters on the wall; reminders of past vacations, or suggestions of future vacations could be ideas for props.

Menu: An international smorgasbord, including Swiss Cheese, Russian Rye Bread, Portuguese Sardines, Italian Salami, etc.

*from Washington Footnotes*



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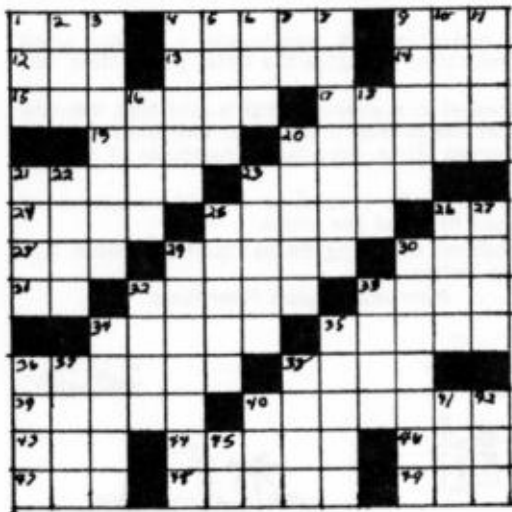


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# Puzzle Page



ACROSS

1. "----h'n' Up The Devil" hoedown
4. Popular motif today
9. Period of time
12. Unit of electricity (abbr.)
13. Characterized by gales
14. A hash call & a singing call
15. Posting
17. Evade
19. "---- But The Lonely Heart"
20. ---- thru (pl.)
21. Do a tag the line again
23. MacBeth was one
24. Caller Ray ---- of Kentucky
25. "Just One Of ---- Things"
26. Not senior (abbr.)
28. "---- Of Those Songs"
29. Bicuspid
30. Hawaiian food
31. Right side (abbr.)
32. "I Miss My ----"
33. Potting soil
34. "---- We're Young"
35. ---- hands, circle left (pl.)
36. Spots
38. Tins
39. ----ing Of You
40. South American dances  
(variant spelling)
43. With lights on
44. Rent a S/D hall regularly
46. Negative word
47. One night stand (abbr.)
48. Rims
49. Squares of New York (abbr.)

## DOWN

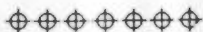
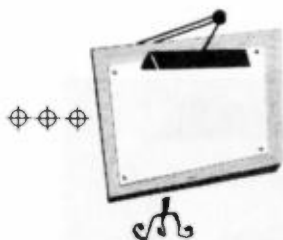
1. Afterparty performer (slang)
2. Doctors group (Abbr.)
3. ----- top (2 words)
4. ----- your partner
5. "Baby ----"
6. "Waltz--- Easy"
7. Last Dance (abbr.)
8. Optic protector
9. Study for piano
10. "Ride, ----, ride"
11. Monkeys
16. Borrow
18. Bend the ----
20. Gunfire
21. "Ha---- Lights"
22. Time periods
23. "---- Were The Days"
25. Works hard
26. Girl's name
27. Hubs fly out, ---- fly in
29. R/D basic
30. Toxic substances
32. Ankle
33. "Dancea-----"
34. "---- For The Wagon" (pl.)
35. Gals (slang)
36. French town (2 words)
37. Slender
38. Caller's record ----
40. --- the line
41. Long time
42. Pigeon



## ANSWERS TO DECEMBER'S PUZZLE

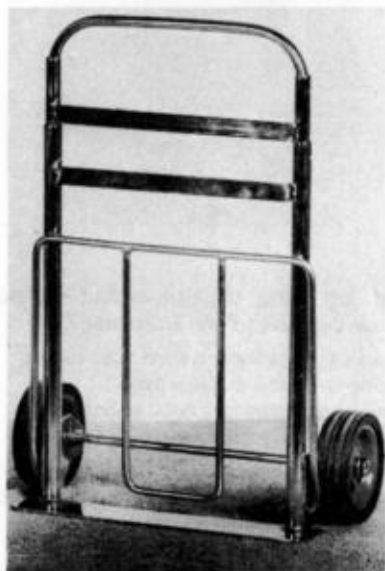
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 g a l l o g u a m e n a r s  
 e p t i l i y s t o r e a t e  
 s e d e y p s e n d





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# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

SCOOTBACK was first reported in SQUARE DANCE magazine in April, 1970; today it's on the threshold of being used along with the Extended Basic programs of the first 75. Long used at the advanced club level dances and more recently at open dances almost everywhere, it has developed a whole family of variations. A natural outgrowth can be seen in this month's new idea of TRIPLE SCOOT, sometimes referred to as Grand Scoot Back.

From a choreography viewpoint, a Scootback is a prolonged "trade" between the person facing in across the set and his neighbor or adjacent dancer who is facing out from center of set. From two parallel ocean waves, a call to "swing thru," for example, could be called "Scoot back, centers trade" or one step further, "All scoot back plus centers only scoot back." Since two swing thrus equal a right

and left thru, a combination of the above can give us the following figure:

Head couples square thru four hands  
Swing thru the outside two  
Scoot back, centers only scoot back  
Right and left thru, left allemande.....

An interesting "left-hand" version using the same figure will place the dancers right into a left allemande:

Head couples star thru  
California twirl  
Right and left thru the outside two  
See-saw left all the way round  
To an ocean wave

(Boys in the middle of wave)  
Scoot back (use left hands)  
Centers trade (Girls in middle of wave)  
Scoot back (use left hands)  
Centers trade to a left allemande.....

Actually, a Scootback is accomplished by four dancers rather than all eight—in two "fours," so to speak, much like a split circulate. So, with the proper set-up of four people, parallel ocean waves are not needed:

Head couples slide thru, curlique  
Same four scoot back, boys run  
(All of this equals right & left thru)

\*Crosstrail thru to corner  
Left allemande.....

OR \*at this point try:  
Pass thru, boys run  
Scoot back (Boys turn thru)  
Scoot back again (Girls turn thru)  
To a left allemande.....

A right and left thru equivalent can also be used with the "Triple Scoot" of this month's new idea.

Heads lead right, circle four to a line  
\*Curlique (Single file adjacent lines)  
Triple scoot, boys run  
Star thru\* (\* to \* = right & left thru)  
Crosstrail thru to the corner  
Left allemande.....

Many other Scootback variations are currently being experimented with, such as Tag back to wave, Scoot chain thru, scoot and dodge, etc. So it is very important that both caller and dancer thoroughly understand the basic movement of scoot back itself.

The above breakdown exemplifies the type of information a caller can extract from the five-times-a-year Guideline note service offered by your editor to those leaders interested in building dance programs at the 50/75 basic level without using "new" ideas all the time. For further information, see the ad in this month's issue.



WAYNE ANDERSON, *Cadillac, Mich.*:  
How does a caller satisfy "homefolk" and tourist visitors?

ED. NOTE: By "homefolk," you mean small-town, general level dancers compared to urban dancers who experience

a wide variety of levels. This type of "mixed" floor is THE hardest to call satisfactorily to. All other things being at their very best (i.e., your leadership as a showman, friendly attitude, your dancers' friendliness, etc.), there are two equalizers from a choreography standpoint. Introduce a new "gimmick" which nobody knows or remembers as a one-time shot — and tell them it's just for fun! The second equalizer is the use of "basic basics" from different positions. The average dancer who knows the basic movements is still challenged when confronted by the command in a different-from-normal situation. This takes study and preparation on your part but that's why you are being paid — to help dancers entertain themselves.

#### NORMAL FIGURE:

Head couples square thru  
Swing thru, centers run  
Wheel and deal  
Left allemande.....

#### SAME BUT DIFFERENT:

Head couples left square thru  
Left swing thru, centers run  
Wheel and deal, left allemande.....

The "different" figure calls for the dancers to start *left-hand movements*, the square thru and swing thru. The centers run finds the girls running to the left to join the man as a couple. These couples then wheel and deal to the left (instead of right) to face each other for the left allemande. Same ending as the "easy" version BUT different enough to interest the high frequency dancers mixed in with your "homefolk." Of course, your homefolk will break down too if they haven't been thoroughly trained in their basics.

SEVERAL CALLERS: What are the turning rules for U-turn (back, right, left, in, out)?

ED. NOTE: The only time the term U-turn should be used is in conjunction with BACK to mean a 180° about-face turn, in direction of body flow. (See How To Be A Smooth Dancer for differences). All others

are:

¼ RIGHT= individual right face turn 90°

¼ LEFT= individual left-face turn 90°

¼ IN= individual turn to face partner

¼ OUT= individual turn back to partner

FACE IN= individual turn to face center line of set

FACE OUT= individual turn back to center of set.

There is not much question about the ¼ right/left even though it might be difficult to respond to the command.

EXAMPLE:

From eight chain thru set-up:

¼ left, swing thru

¼ right, box the gnat, etc.....

The ¼ in/out becomes much more shaky, i.e.:

Lines of four (1P2P)

Pass thru

¼ in, pass thru

¼ out (lines back to back)

All are in a half-sashay position at this point, so

Bend the line, pass thru, ¼ in

Pass thru, ¼ out, bend the line (1P2P)

The Face In/Out commands would have different choreography results.

From facing lines of four, for example: (1P2P)

Center four box the gnat

Swing the opposite and face in

Right and left thru while the other two Swing the opposite and face out, etc.....

Dancers are now in Clover and position where a Trade by command, for example, would put them in an 8-chain thru position. So continued it could be:

Trade by, swing the opposite and

Face in (now lines of 4 facing)

Crosstrail thru to the corner

Left allemande.....

All of the above is technically correct but seldom used as such. Every caller should know these differences even if he doesn't use them with his dancers. Perhaps some day a dancer might ask about it, and as a leader, he knows the answer, right?



## SCOOT BACK VARIATION

### TRIPLE SCOOT

by Manny Amor & Frannie Heintz

From parallel single file columns of four facing in opposite directions and shoulder to shoulder, the dancers facing each other (3 pair) on a diagonal will turn thru and return to their partners' positions. The two end lone dancers facing out will fold into the vacated position in the other column. Has been called Grand Scoot Back (Author unknown).

### AUTHOR'S EXAMPLES:

Heads square thru four hands

Pass thru, boys run

TRIPLE SCOOT

Boys run, right and left thru

Dive thru, substitute

Square thru ¾ to

Left allemande.....

Heads lead right circle to a line

Curlique, TRIPLE SCOOT

Cast off ¾

New waves spin the top

Swing thru and turn thru to

Left allemande.....

Heads lead right and circle to a line

Do-sa-do to ocean wave

Cast off ¾, TRIPLE SCOOT

Cast off ¾, right and left thru

Crosstrail thru to left allemande.....

Heads lead right circle to a line

\*Curlique, TRIPLE SCOOT

Cast off ¾ to ocean wave

Spin the top

Boys trade and slide thru\* (Zero)

Right and left thru, pass thru

Partner tag to

Left allemande.....

Heads square thru four hands  
 Pass thru, boys run  
 All-8-circulate, TRIPLE SCOOT  
 All-8-circulate,  
 TRIPLE SCOOT double  
 Peel off and bend the line  
 Left allemande.....

**EXAMPLES by Will Orlich:**

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru  
 \*Boys run, TRIPLE SCOOT  
 Boys run\* (\* to \* = Calif. twirl)  
 Substitute, swing thru  
 Turn thru to left allemande.....

Head couples star thru  
 Double pass thru, girls run  
 TRIPLE SCOOT  
 All-8-circulate  
 TRIPLE SCOOT  
 Cast off  $\frac{3}{4}$  around and step thru  
 Wheel and deal  
 Centers flutter wheel  
 Substitute and box the gnat  
 Square thru  $\frac{3}{4}$  to  
 Left allemande.....

Head couples pass thru  
 Separate around one to a line  
 Curlique, all-8-circulate double  
 TRIPLE SCOOT, U-turn back  
 All-8-circulate double  
 TRIPLE SCOOT  
 Girls run, California twirl  
 Substitute  
 Centers curlique and  
 SCOOT BACK DOUBLE  
 Left allemande.....

# New Gimmick \*\*

## CHUCK-A-LUCK

by Art Miller, Anaheim, California  
 From lines of four facing out, centers  
 run out and with the dancer they meet,

pass thru and quarter in to become a  
 couple. At the same time the other dan-  
 cers quarter in and pass thru to end  
 movement in an 8-chain thru position.

## EXAMPLES by Will Orlich:

Heads lead right circle to a line  
 Pass thru, CHUCK-A-LUCK  
 Star thru (with opposites out of se-ue  
 quence)

Lines pass thru, CHUCK-A-LUCK  
 Star thru, left allemande.....

Heads lead right circle to a line  
 Turn thru, CHUCK-A-LUCK  
 Star thru, again CHUCK-A-LUCK  
 Star thru, centers square thru  
 Count four hands, ends only  
 Left allemande  
 Right and left grand.....

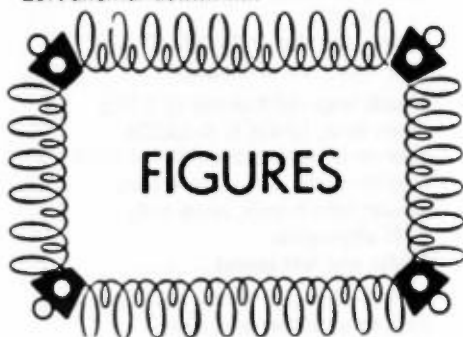
Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru  
 Peel off, pass thru  
 CHUCK-A-LUCK  
 Square thru, CHUCK-A-LUCK  
 Swing thru, boys run  
 Lines pass thru, CHUCK-A-LUCK  
 Star thru, cross trail thru to  
 Left allemande.....

Head couples flutter wheel  
 Star thru and pass thru  
 Circle four, head gents break to a line  
 Turn thru, CHUCK-A-LUCK  
 Star thru, wheel and deal  
 Double pass thru, partners tag  
 CHUCK-A-LUCK, swing thru  
 Boys run, lines pass thru  
 CHUCK-A-LUCK, star thru  
 Crosstrail thru to left allemande.....

Head couples flutter wheel  
 Curlique, boys run  
 Circle to a line  
 Square thru  $\frac{3}{4}$  around  
 CHUCK-A-LUCK, half square thru  
 CHUCK-A-LUCK, star thru  
 Pass thru, partners tag to  
 Left allemande.....

Head couples box the gnat  
 Half square thru and circle four  
 Ladies break to a line of four, pass thru  
 CHUCK-A-LUCK, star thru  
 Wheel and deal  
 Left allemande.....

Heads square thru four hands  
 Centers in, cast off  $\frac{3}{4}$   
 All-8-circulate double  
 Centers run, CHUCK-A-LUCK  
 Centers in, cast off  $\frac{3}{4}$   
 All-8-circulate double  
 Centers run, CHUCK-A-LUCK  
 Left allemande.....



#### THOSE WHO CAN-FIRST (Author unknown)

Four ladies chain, couple 1 half sashay  
 One and three crosstrail thru  
 Round one, line up four  
 Star thru, those who can  
 Right and left thru  
 Turn the girl and pass thru  
 Those who can right and left thru  
 Turn the girl and pass thru  
 Those who can right and left thru  
 Turn the girl and pass thru  
 Everybody face the partner  
 Back away, star thru  
 Those who can right and left thru  
 Turn the girl and dive thru  
 Those who can right and left thru  
 Turn the girl and pass thru  
 Allemande left.....

#### THOSE WHO CAN- SECOND

Four ladies chain  
 New head ladies chain right  
 Couple one half sashay  
 One and three crosstrail thru  
 Round one line up four  
 Star thru  
 Those who can right and left thru  
 Turn the girl and pass thru  
 Those who can right and left thru  
 Turn the girl and pass thru  
 Those who can right and left thru

Turn the girl and pass thru  
 Those who can, double centers in  
 Cast off three quarters  
 The same six, star thru  
 Those who can triple centers in  
 Cast off three quarters  
 Pass thru, wheel and deal  
 Centers pass thru  
 Allemande left.....

#### THOSE WHO CAN- THIRD

Two and four right and left thru  
 Four ladies chain  
 Couple one half sashay  
 One and three pass thru  
 Round one line up four  
 Those who can right and left thru  
 Finish off, half sashay  
 Those who can, right and left thru  
 Finish off half sashay  
 Those who can, right and left thru  
 And rollaway half sashay  
 Join eight hands and circle left  
 Those who can right and left thru  
 The other four swing the opposite  
 Face the outside two  
 Allemande left.....

by Bob Johnston

(From promenade:)

Side couples wheel around  
 Swing thru  
 Without a stop spin the top  
 Without a stop right and left thru  
 Swing thru, box the gnat  
 Right and left thru, dive thru  
 Swing thru in the middle  
 Turn thru, allemande left.....

(From promenade:)

Side couples wheel around  
 Swing thru, box the gnat  
 Right and left thru  
 Two ladies chain  
 Send 'em back  
 Dixie style to an ocean wave  
 With the boys in the middle, rock it  
 Girls circulate once  
 Boys circulate once  
 All eight circulate once  
 Girls trade  
 Girls circulate to the corner  
 Allemande left.....



One and three right and left thru  
 Roll a half sashay, slide thru  
 Do-sa-do on the corner  
 Swing thru, boys trade twice  
 Girls turn around  
 Wheel and deal right there  
 Right and left thru  
 Allemande left.....

## DANCING THE BASICS

by Jack Lasry, Miami, Florida

Heads lead right circle to a line  
 Square thru four  
 Those facing out cloverleaf  
 Insides star thru, double pass thru  
 Centers in cast off  $\frac{3}{4}$   
 Centers square thru four  
 Ends slide thru, all star thru  
 Crosstrail, left allemande.....

Heads lead right circle to a line  
 Square thru four  
 Those facing out cloverleaf  
 Insides star thru, double pass thru  
 Peel off, bend the line  
 Centers square thru four  
 Ends slide thru  
 All star thru (1P2P)  
 Slide thru, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads pass thru, u-turn back  
 Square thru four, swing thru, balance  
 Girls trade, pass thru, bend the line  
 Star thru, pass to the center  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off  $\frac{3}{4}$ , pass thru  
 Tag the line right, wheel and deal  
 Do-sa-do to an ocean wave,  
 Boys run right, right and left thru  
 Flutter wheel, crosstrail  
 Left allemande.....

Head ladies chain  $\frac{3}{4}$   
 Side men turn them, stay that way  
 The six pass thru, that boy  
 Run right to a three-hand wave  
 Swing thru (turn right, girls turn left)  
 Lonesome boys pass thru  
 Turn right around one to a line  
 Ends trade, right and left thru

Flutter wheel, slide thru  
 Swing thru, boys run  
 Couples circulate, wheel and deal  
 Dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four hands  
 Centers in cast off  $\frac{3}{4}$   
 Ends trade, lines up and back  
 Star thru, centers pass thru  
 Left allemande.....

Heads square thru four hands  
 Centers in cast off  $\frac{3}{4}$   
 Ends trade, centers California twirl  
 Centers run, bend the line  
 Box the gnat, right and left thru  
 Slide thru  
 Left allemande.....

Heads square thru four hands  
 Centers in cast off  $\frac{3}{4}$   
 Ends trade, centers California twirl  
 Centers run, lines pass thru  
 Wheel and deal, centers star thru  
 Cloverleaf, new centers swing thru  
 Pass thru, star thru  
 Crosstrail, left allemande.....

by Art Daniels

## CIRCUIT BREAKER

All four ladies chain across  
 Two and four a right and left thru  
 One and three half square thru  
 Box the gnat, boys join hands  
 Make an ocean wave, balance  
 Everybody circulate  
 Then box the gnat, change hands  
 Allemande left.....

## CIRCULATE TO DIXIE

Promenade, don't slow down  
 One and three wheel around  
 Right and left thru  
 Ladies lead to a Dixie chain  
 Girls turn back, star thru  
 All four couples California twirl  
 Boys turn back, girls circulate  
 To an allemande left.....

## CIRCULATORY SYSTEM

Heads square thru inside the track  
 Do-sa-do to an ocean wave  
 Boys run, couples circulate  
 Girls run, all-eight circulate  
 Boys run, couples circulate  
 Girls run, all eight circulate  
 Swing thru, girls circulate

Boys trade, turn thru  
Allemande left.....

### CIRCUITOUS

Sides square thru, count four hands  
Swing thru two by two  
Spin chain thru  
Ends circulate, swing thru  
Spin chain thru  
Ends circulate,  
Girls circulate and trade  
Right and left thru, slide thru  
Swing star thru to an  
Allemande left.....

### CIRCULATION

Four ladies chain  $\frac{3}{4}$  round  
New head ladies chain straight across  
One and three square thru  
Swing thru, ends run  
Centers trade, all four couples circulate  
Ends run, centers trade  
All eight circulate to an  
Allemande left.....

### SWAP AROUND

by Nick Moran

Heads flutter wheel, swap around  
Sides flutterwheel, swap around  
All eight crosstrail  
Left allemande.....

Four ladies chain across  
Four ladies chain  $\frac{3}{4}$   
Heads lead right and circle to a line  
Flutter wheel  
Swap around  
Bend the line, flutter wheel  
Swap around, bend the line  
Star thru, dive thru, pass thru  
Star thru, flutter wheel  
Swap around  
Left allemande.....

Sides square thru, swing thru  
Boys run, wheel and deal  
Flutter wheel, swap around  
Trade by, swing thru  
Boys run, wheel and deal  
Flutter wheel, swap around  
Trade by  
Left allemande.....

Heads lead right circle to a line  
Star thru, dive thru,  
Swap around, flutter wheel  
Slide thru, star thru

Dive thru, swap around  
Flutter wheel  
Again flutter wheel  
Swap around  
Left allemande.....  
Heads swing the deal  
Flutter wheel, swap around  
Separate around one  
Come into the middle  
Swing the deal  
Flutter wheel, swap around  
Face the outside two  
Swing the deal, flutter wheel  
Swap around, trade by  
Left allemande.....

Sides square thru  
Right and left thru  
Rollaway half sashay  
Do-sa-do ocean wave  
Swing the deal  
Boys lead flutter wheel  
Star thru, partner trade  
Right and left thru  
Swap around  
Left allemande.....

by Tom Tobin

### TOM'S MESSAGE

One and three star thru  
Right and left thru, pass thru  
Star thru, right and left thru  
Square thru, go full around  
Count to four, those in the middle  
Count three hands more  
Those facing out a half sashay  
Centers in cast off  $\frac{3}{4}$  round  
Make lines of four  
Dance up to the middle and back  
Star thru  
Those in the middle square thru  
three hands  
Those facing out California whirl  
Allemande left.....

### TOM'S MESSAGE

Heads square thru  
Go all the way round  
To the outside two  
Star thru, right and left thru  
Square thru  
Go full around count to four  
Those in the middle  
Count three hands more  
Those facing out a half sashay

Centers in, cast off  $\frac{3}{4}$  round  
Make lines of four, star thru  
California swirl  
Allemande left.....

#### ELLA-MENTAL

Heads right and left thru across the way  
Whirlaway with a half sashay, star thru  
Go right and left thru the outside two  
Star thru, square thru  
Go full around count to four  
Those in the middle count three hands  
more

Those facing out California swirl  
Allemande left.....

Promenade and don't slow down  
Gents turn in a left face swirl  
Promenade the corner girl  
Don't slow down and  
One and three wheel around  
Right and left thru  
Then square thru  
Go all the way around  
Count to four then  
Those in the middle count three hands  
more

Those facing out California swirl  
Allemande left.....

#### $\frac{1}{4}$ MORE FIGURES

by Will Orlich

Heads lead right circle to a line  
Turn thru and  $\frac{1}{4}$  more  
All-8-circulate  
Boys run, partners trade  
Left allemande.....

Heads lead right circle to a line  
Star thru, partners tag  
Cast off  $\frac{3}{4}$   
Turn thru and  $\frac{1}{4}$  more  
All-8-circulate two positions  
Cast off  $\frac{3}{4}$ , right and left thru  
Square thru  $\frac{3}{4}$  round  
Partner tag  
Left allemande.....

Head couples box the gnat  
And slide thru  
Again box the gnat  
Square thru  
Four hands facing out  
Partner trade and  $\frac{1}{4}$  more  
Left allemande.....

Heads lead right circle to a line  
Pass thru wheel and deal and  $\frac{1}{4}$  more

Partners trade and  $\frac{1}{4}$  more  
Turn thru and  $\frac{1}{4}$  more  
Swing thru double, boys run  
Star thru, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Swing thru, centers run  
Partners trade and  $\frac{1}{4}$  more  
Pass to center and square thru  $\frac{3}{4}$   
Do-sa-do the outside two  
Then turn thru and  $\frac{1}{4}$  more  
Swing star thru  
Bend the line, star thru  
Left allemande.....

Heads lead right and circle to a two-  
faced line

Girls run, circulate and fold  
Peel off and  $\frac{1}{4}$  more  
Double pass thru  
Peel off and  $\frac{1}{4}$  more  
Boys pass thru, star thru  
Wheel and deal  
Pass to center and square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Swing thru, centers run  
Partners wheel and deal and  $\frac{1}{4}$  more  
Scoot back, centers trade  
Left swing thru, girls run left  
Wheel and deal to face out  
Partners trade  
Centers pass thru  
Left allemande.....

**SQUARE DANCE** magazine **WORKSHOP**  
features original material submitted to the  
editor. New ideas are presented each month.  
Mail new and creative material and ques-  
tions to Willard Orlich, Workshop Editor,  
**SQUARE DANCE** Magazine, P.O. Box 788,  
Sandusky, Ohio 44870.

**CHALLENGE CHATTER**, continued.  
groups in their respective areas where  
they spend many happy hours dancing  
to the challenge callers of the present  
day. Also, the majority of these dan-  
cers are active members in their local  
club-level clubs and are always ready  
and willing to work with the new dan-  
cers who express the desire to learn  
challenge dancing. By doing this, they  
not only insure the success and happi-  
ness and continued growth of Travelers,  
but also the challenge clubs of their  
respective areas.

## ladies' choice



### WHAT IS A MARRIAGE? By Dan Valentine

*from the Denver Area Bulletin*

A marriage is many things . . . It's a partnership. It's a love affair. It's a lasting, trusting friendship between two people who like each other enough to spend forever together . . .

What is a marriage? It's the most successful invention of mankind. Cynics scoff at it . . . the weak allow it to slip through their fingers . . . the arrogant and selfish fail at it . . .

Marriage is . . . two hearts singing one song . . . a melody that plays on over the years.

Marriage is . . . never being alone in the world.

Not all marriages work. Not all marriages are successful. Some lack the courage for it . . . others do not have the compassion and the true heart that marriage demands.

Some marriages fall apart in the middle . . . other marriages burn themselves out in the heat of young passion.

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But when a marriage is a blending of true love and true respect it is a beautiful magical moment that lasts a lifetime.

It's the most wonderful institution of civilization.

Marriage is finding happiness by making another person happy . . .

Marriage is feeling sorry for all the lovely people in the world who have never been touched with its special magic.

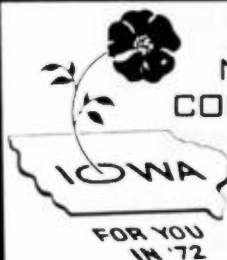
But most of all, marriage is . . . never feeling alone in the world.

That's what marriage is . . .

#### COVER TALK

Since Australians started square dancing in 1947, interest has gradually grown. Today it thrives. Last September, inter-state people traveled at least 1800 miles to attend the 12th national square dance convention in Perth, Western Australia. The convention program consisted of meetings, sightseeing and dancing and more dancing. There are about 5000 square dancers in Australia.

Australian square dancers are shown in full swing at the convention in a photograph by Mike Brown, courtesy of the Australian Information Service.



21<sup>ST</sup>

NATIONAL  
CONVENTION

VETERANS AUDITORIUM  
DES MOINES, IOWA 50321  
JUNE 22, 23, 24, 1972



#### SOUTHERN HEMISPHERE CONVENTION — 1974

The Square and Round Dance Association of New Zealand is planning to hold a Southern Hemisphere S/D Convention immediately following the Commonwealth Games in Christchurch, New Zealand during Jan. 24 to Feb. 2, 1974. The Convention is planned for Feb. 8 - 10. The Commonwealth Games is a four year event encompassing all countries of the (ex) British empire. Fifty thousand visitors are expected for the games, so this seems an excellent opportunity to hold a convention-type long weekend of square and round dancing. Although the U.S. does not participate in the games, it is felt that some square dancers may wish to travel that way during the events. Dancers wishing further information may contact Art Shepherd, P.O. Box 15045, Aranui, Christchurch, New Zealand.

#### SUN CITY FOR YOU IN '72



Jec Wiltse, past president of the Washington State Federation tells Stan Burdick all about "Sun City For You In '72" at Shufflers' Shanty, Kennewick, Wash. where Stan called a special dance recently.

#### JANUARY 1972 BUCKEYE POLL

1. Third Man Theme
2. Flip Side
3. Roses For Elizabeth
4. Knock Three Times
5. Baby Mine
6. My Love
7. Apple Blossom Time
8. Moonlight and Roses
9. In My Dreams
10. Sweet Mable Murphy

#### CORRECTION

The dates printed in the Snowbird Jamboree ad, page 65, in the January issue are incorrect. The correct dates for the Jamboree are February 11 and 12. This dance is a "first", presented by the same folks who bring us the Gatlinburg Hoedown, and they know how to put together great festivals. Y'all come!

#### GOODFELLOWS GALORE

Each year the square dancers of Houston, Texas, gather together to enjoy a Christmas square dance, and contribute to the Chronicle Goodfellow's Christmas fund for children who otherwise would have no Christmas celebration. This dance, held on December 5, this year netted \$1000 in contributions. A large group of local callers donated their services: Don Tuggle, J.C. Flowers, Dick Hedges, Luther Pitchford, Richard Lawson, Johnny Reagan, Jack Baker, Tony Sikes, Richard Beckendorff, James Pitchford, Lew Torrance.

*Harry Finer*

#### IOWA FOR YOU IN '72!

Plans for the big event in Des Moines from June 22 to 24 are becoming more definite. The Education Committee has scheduled not only a callers seminar but one for school and church leaders. The Social Committee will host a style show, tours of the area and a Sew and Save corner. The Youth Committee will arrange for all young dancers attending the convention to get acquainted and to have their own style show and after-parties. The Pro-

Continued on Page 55

**MAIL, continued**

choreography need not be for advanced dancers of the challenge crowd; the 75 basics can be worked on and still be different. A good example is "So This Is Love": good music, great figure, easy dance.

*Fred Freuthal  
Bristol, Conn.*

You have a great magazine. Jerry has shown it to so many callers in the area so they may subscribe. Our thanks to you for such a great job.

*Marlene Gordon  
San Fernando, Cal.*

Please continue my listing and keep up the good work for and about square dancing.

*Ed Fraidenburg  
Midland, Michigan*

I have thought many times about writing in regard to some of the new basics that come out from time to time. I am not against progress but I wonder if we might be driving some of the people away from square dancing who might like to be in. We need these folks very much, especially in areas of small population. In the big cities, there are always enough peo-

ple so that those who dance can seek their own level or pick the kind of group they want to dance with. This is not true where there are a small number of dancers and where a few of the so-called "eager beavers" seem to rule the club and demand the latest.

I would like to cite just one case in point. A few days ago I talked to some good friends who have been dancers in a neighboring town, and were chairman of the club a year ago. They have now missed the last three dances due to business activities. Now they told me they are reluctant to go back because they feel left out and not able to keep up with the group. I know there are and have been over the years, many couples in this kind of position, and some have dropped out completely. We need these people, they need square dancing, and there should be a place for them to dance.

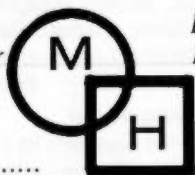
*Lloyd Frazee  
Ionia, Iowa*



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*Marge  
Rechner*

*Helen  
Buebner*



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SC551— I Could Have Loved You For  
A Lifetime

SC550— Don't Worry About The Mules

SC549— Hazel Eyes

SC310— Hoedown: Little Fiddle/  
Flowers Folly



# Sketchpad Commentary



# A GRAND SQUARE dancer



Commerce City, Colorado is the home of one lucky gent who had escorted thirty-seven ladies through beginner classes. As Lester Osborne puts it, "What else can a young man of 70 do to pass away the time?"

Lester tells of a childhood in the early 1900's of moving from home to home after the death of his father. Each year included only three or four months of schooling. He recalls running away with a friend from Springfield, Missouri, to Denver in 1914, where he stayed with his grandmother. She lived next door to Buffalo Bill's sister, and he remembers Bill's death at her home.

In 1918, Lester attended his first square dance. In 1919, he continued his dancing in Nashville. In 1921, he shipped aboard a freighter whose captain was his uncle and visited France, Holland and Ireland, dancing with relatives. From then on, it was nothing but square dancing for him. He has never smoked or taken a drink.

Lester once square danced in Japan

while on another freighter voyage. He was the only American present, and the caller tried to call the American calls while Lester danced with one of the girls, but the caller would break in to Japanese, and then everyone would laugh and have fun.

Lester says his big goof was in marrying a wife who didn't dance, so for seven years he didn't get much chance, but gradually he returned to dancing in granges and as he followed the wheat harvests north from Texas to Canada. After his stint with the army, he really started "dancing full-time."

To quote Lester, "My most pleasure is helping someone get started in one of the cleanest and happiest pastimes they can have. In all my years of traveling, I only went to two places where I wasn't invited to dance."

Since 1950, despite two cancer operations and a heart attack, he has squired thirty-seven partners through lessons. Meet Lester Osborne, Grand Square dancer!

From time to time, AMERICAN SQUAREDANCE will publish stories of dancers who have had unusual experiences or accomplishments through the activity. Be newshounds; when you hear such a story at a dance, send it in for publication.



**NEWS, continued**

gram Committee reports that 168 callers and 38 round dance leader couples are registered and will be programmed for the convention. There are seven halls available for after-parties and Missouri, Utah, and Texas are already scheduled. Any other group wishing to hold an after party should write to Dave Lightly, 938 65th St., Des Moines, Iowa 50311. There will be a round dance after party each night at the Val Air Ballroom.

Everything is coming up ROSES for Iowa in 72! Register now!

**SQUARE DANCE SEND-OFF**

Square dancing in the MAC passenger terminal on Guam is always news, because that's how the Guam dancers say farewell to members of the military who are returning home. On Dec. 11, members of the Tradewind Squares were on hand in the baggage area to give Mr. & Mrs. Gary Tortelli a square dance send-off.

Rupert Maxwell provided the calls as the dancers whirled through two tips. Boarding time came and they wished the Tortellis a safe journey to Tinker AFB, Oklahoma. The Tortellis were active Tradewinds members, and served six months as treasurer. Their enthusiasm is an indication they will continue to be active dancers in their new Oklahoma home.

*Jack Frantal*

**B&R RECORD DANCERS POLL**

1. Best is Yet to Come, Wagon Wheel 605
2. Every Street's A Boulevard, BS 1913
3. Sugar Blues, Jay Bar Kay 128
4. I Saw The Light, Gold Star 703
5. Pave Your Way, Windsor 4983
6. Just Being With You, Hi Hat 409
7. Alabamy Bound, MacGregor 2095
8. Flying South, Jocko 271
9. Muddy Bottom, Top 25246
10. Show Boat, MacGregor 2094
11. Wash My Face, Mustang 137
12. Tennessee Border, Top 25247
13. Joy To The World, Windsor 4982
14. Who Can I Count On, Pioneer 102
15. Bye Bye Blackbird, Pilgrim 1009

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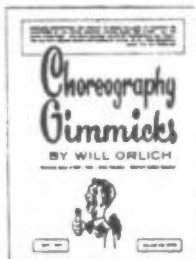
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**AFTER PARTY FUN**, \$2.50 plus 15¢ mailing. Contains two books combined into one, with new material that will put life into your club or festival. Edited by the man who originated after party fun at dances and festivals. Order from Ray Smith, Star Harbor, Malakoff, Texas 54148.

**STEP-CLOSE-STEP ROUND DANCE BASICS**, (64 exercises) \$3.25 ppd, 10 week dancer proven basic course, dance positions, R/D terminology, mixers, basic styling hints and aids helps on teaching. Order from Frank Lehnert, 2844 S. 109th St. Toledo, Ohio.

**CHALLENGE & ADVANCED CLUB DANCING**: A pocket size (3 1/4 x 4 1/4) 66 page reference book of the rules for the 150 most popular high level calls. Starts where the extended 75 club basics end and contains the new "Experimental 50" and the next 100 most used calls of high level dancing. A must for club dancers, for these are the calls filtering down from challenge into club dancing. If it's called at a dance, you can bet it is one of the 150 calls explained in this book or you already know it. The pocket size and hard gloss cover make it perfect to take to the dance for that extra confidence.

UPDATED 1972 EDITION—\$2.00.  
**MODERN SQUARE DANCING SIMPLIFIED**  
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**CALLERS NOTEBOOK**—250 original S/D figures, all written and workshopped by Ed Fraidenburg. Dances every caller can call. Order from ELF Enterprises, 1916 Poseyville Rd., Rt. 10, Midland, Mi. 48640 \$2.50 pp.

## EVENTS

**GEORGIA**—Satilla Swingers 11th Okefenokee Square-Up, City Auditorium, Waycross, Ga., Feb. 11 & 12, with Chuck Durant, Rod Blaylock, Dick Barker, Helen Ruis. Write Don & Connie Parker, Rt. 4, Cherokee Ave., Waycross, 31501.

**VIRGINIA**—Rappahannock Twirlers 7th Ann. S&R/D Festival, March 4, National Guard Armory, Fredericksburg, with Billy Lewis, Howie Shirley, Ron & Carolyn Hankey. Write H. Shirley, 2301 Dinwiddie St., Arlington, Va.

**NEW YORK**—Fingerlakes Area Council Flac-Fest, Watkins Glen H.S., Mar. 4, with Earl Johnston, LaVerne & Doris Reilly, Bud Redmond, Art Cook, Jean Alve, Don Pratt. Write Ashby Fowler, Box 16, Lakemont, NY 14857.

**KANSAS**—Central Ks. S/D Assoc. presents Jubilee, March 11, City Auditorium, Manhattan, Ks. with Bailey Campbell, John & Wanda Winters.

**OHIO**—Spring R/D Festival, Mar. 12, Lima YMCA, with the Carters. Write Bob & Donna Locker, 938 Crestwood Dr., Lima, Ohio 45805.

**CALIFORNIA**—6th Ann. Bakersfield S/D Fiesta, March 18-19, Kern Cty. Fairgrounds, Bakersfield, with Bob Van Antwerp and Skip Graham. Write United S/D Assoc., 1308 Mt. Vernon Ave., Bakersfield, Cal. 93306.

**HAWAII**—S/D Tour, leaving March 18, 9 days in the Islands. Write Jack & Peggy Cloe, 2507 Drumm, Independence, Mo. 64055.

MONTANA— 2nd Annual Bozeman Holiday, Hotel Baxter, Bozeman, Mt., March 17-19, with Vaughn & Jean Parrish, Butch & Wanda Pritchett. Write Leeroy Anderson, 1321 Idaho St., Missoula, Mt. 59801.

MICHIGAN— 8th Mardi Gras Weekend, Partline Hotel, Grand Rapids, Michigan, March 17-19, Dave Taylor, John Hendron, Jack May, Ken & Dot Olson. Write Taylormade Holidays, 458 Shelbourne Road, Grosse Pointe Farms, Michigan 48236.

VERMONT— 3rd Ann. Maple Sugar Festival, Mar. 17-18, Burlington H.S., with Red Bates, Curley Custer, Jim Ford, Tom & Barbara Potts. Write Lee & Lorraine Bordeaux, Rt. 15, Jericho, Vt. 05465.

ENGLAND— One-week London Fling, March 19-26, with Skip Smith and Dick Leger via BOAC jet. Write Fox Travel Service, 17 Foster St., Worcester, Mass. 01608.

MICHIGAN— 3rd Ann. Spring Around, Mar. 19, Hickory Park, Temperance, with Carl & Pat Smith, Frank & Phyl Lehnert. Write Paul & Eva Kecskes, 10580 Otter Rd., Carleton, Mi. 48117.

IOWA— 10th Iowa State S&R/D Convention, March 24-25, Municipal Auditorium, Sioux City. Write Keith & Evelyn McWilliams, 5300 6th Ave., Sioux City, Ia. 51106.

GEORGIA — 4th Ann. Ruy Camp Memorial Dance at the Administration Building, Southeastern Fair Grounds, Atlanta, March 25, with local and area callers. Write Paul Pate, 3214 Cl. Ch. Rd. SE, Atlanta, Ga. 30316.

NORTH CAROLINA— The Asheville Allemanders 5th Friday Dance, March 31, with Bill Peterson, will be at Buncombe Cty. Fireman's Training Center. Write Earl & Mary Alice Rogers, 35 Meadowbrook Rd., Asheville 28806.

The special vacation listings for 1972 will be printed in the April issue. Send name, date, and location to the editors now; deadline is March 1, 1972.

# Records •

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# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

**STRUTTIN WITH MARIE** — AM 706  
Choreography by John & Goldie Marx

Good Herb Alpert music; a good fun-to-do easy intermediate three-part samba routine. Record is available as a flip side of Miss Frenchy Brown.

**TANGO OF THE BELLS** — 1570  
Choreography by Art & Ruth Youwer  
Music featuring "bells"; a good challenging tango routine.

**CHELLA LLA** — Grenn 14153  
Choreography by Ralph & Jeanette Kinnane  
Repress of a past hit; intermediate fast moving two step.

**OUR WALTZ** — Grenn 14153  
Choreography by Bill & Jean Filbert  
Good music and fast flowing waltz routine.

**ANSWER ME** — Hactor 676  
Choreography by Eddie & Audrey Palmquist  
Good music and a good basic international waltz routine.

**RED ROSE TANGO** — Thunderbird 515  
Choreography by Harv & Marge Tetzlaff  
Pretty organ music and a good intermediate tango routine.

**WONDERFUL THINGS** — Hi Hat 894  
Choreography by Pat & Lou Barbee  
A good solid interesting intermediate waltz routine.

**HOLIDAY RUMBA** — Hi Hat 894  
Choreography by Ted & Lois Mack  
Slow, easy, easy-going rumba two step.

**LADY BUG** — Belco 248  
Choreography by Louis & Mona Cremi  
A good different type music; easy intermediate two step.

**STROLLIN** — Belco 248  
Choreography by C.O. & Chris Guest  
Good music and a good easy ROM-type two step.

**SWING & SWAY** — Grenn 14154  
Choreography by Fred & Della Sweet

Fast-moving, easy intermediate two step.

**WALTZ FINALE** — Grenn 14154  
Choreography by Hi & Cookie Gibson  
"The Waltz You Saved For Me" music; interesting "Hi" intermediate waltz without international figures.

**BUSY BODY** — MacGregor 5026  
Choreography by Art & Evelyn Johnson  
Cute music and a good easy two step.

**SWINGTIME** — MacGregor 5026  
Choreography by Roy & Phyllis Stier  
Really swinging music and a strong intermediate two step routine.

**MY FRIENDS** — Hi Hat 895  
Choreography by Ben & Vivian Highburger  
Good "If My Friends Could See Me Now" music; an interesting and flowing solid intermediate "quick step."

**SWINGING BLUES** — Hi Hat 895  
Choreography by Irv & Betty Easterday  
Good music and a fun type easy intermediate two step.



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K 1126 JUST ONE TIME, J. Saunders

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Caller: Bob Rhinerson

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# RECORDS

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As usual, we will report the newest hoe-downs of 1972. The Blue Star is the better of the pair, but even the Blue Star hoe-downs have a bit too much melody for some callers' preference.

Blue Star 1918—LONESOME ROAD BLUES  
Key G/I SAW THE LIGHT, Key A

Triangle 501, BLUE MOUNTAIN RAG/5¢  
SPECIAL HOEDOWN

For years this reporter has been screaming like a Persian rug peddler, trying to get the labels to put out some records that can be used for one night stand singing calls and for the first couple of lessons of classwork. At long last the labels have produced a couple, and real good ones too.

BLUE STARS AND STRIPES—Blue Star  
1917. By Jerry Helt

Try this one also as a Grand March. It might be just what you were waiting for. Jerry also gives us a simple little mixer with it. Thank you Jerry.

FIGURE: Four ladies chain, heads right and left thru, four ladies chain. Sides right and left thru, girls forward 1-2-3 swoosh, back 1-2-3-4, boys forward right hand star all the way around, turn partner left, pick up the corner, promenade half way round to home.

BEAUTIFUL KATIE—White Lightning 502  
Caller: Bill Castner

A beginner dance as only the old master Bill Castner can produce. A good 'un. FIGURE: Heads lead right and circle half way, the other way back. Right and left thru and right and left back, put the ladies in the center and the gents march around. Pass your own and bow to the next, swing her. Forward all and stomp your feet 1-2-3-4, allemande left and a grand right and left, when you meet do a do sa do and bow to that lady and weave around that ring, when you meet give your girl a swing. Swing her twice and promenade.

Now to get to the meat of the review—the club level dances. We are now going into

our 16th year of workshoping and reviewing records. Always we have given the advantage to the records with better choreography; however, now we believe that callers are more interested in music and when dances appear to be otherwise equal, we try to favor the dance with the best music rather than the one with the best choreography. Music is getting better and better on most of the labels until today most of the new records are coming out with excellent music. Music has also changed in the last couple of years. Until a couple of years ago, MacGregor music was considered by most callers to be the sweetest this side of Guy Lombardo and the angels. Today the callers do not go for sweet music. Wagon Wheel introduced "Big Beat music" and the other labels have followed suit and the callers love it. It took a number of years to get square dancing out of the cow barn and into the spacious halls. Now we have come up with music of our own that is distinctively square dance music loved by both callers and dancers. This music makes the dancers want to strut. After a couple of decades we have finally come into our own. This square dance music has gotten so good that it has become quite a problem with us to say just which record has the finer music. Callers, purchase our top 6 or 7 choices of the month and you try to pick the best music. You'll love them all as we do.

BEST IS YET TO COME—Wagon Wheel 605  
Caller: Ken Bower

This has got to be the best record of the month. It's an easy dance and music, tune and calling are great. This record will stay around awhile. FIGURE: Heads up and back, right and left thru, pass thru and separate, round one to a line. Forward eight and back, star thru, substitute, square thru three hands, left allemande, come home and do-sa-do, corner swing and promenade.

MUDDY BOTTOM—Top 25246  
Caller: Joe Dombrowski

Here is the new Top and Gretna beat at its best. A great record. FIGURE: Heads lead right and circle to a line, up and back, pass thru and on to the next right and left thru, flutter wheel, sweep a quarter, pass thru, swing corner, left allemande and promenade.

COMING DOWN—Wagon Wheel 122  
Caller: Don Franklin

This is the same tune as WORLD COMING DOWN, Lightning S 9001 that we reported last month. Both records are real good but the music on the Wagon Wheel puts it in a bracket of its own. It's a fine recording. FIGURE: Four ladies chain three quarters, promenade, heads wheel around, right and

left thru, slide thru and spin chain thru, girls circulate, corner swing, allemande and promenade.

**RHYTHM VAMP—** Lucky 009

Caller: Wayne West

The Lucky label has now come up with music that has everything. You could buy this record for the music alone and get your money's worth. It's that great. **FIGURE:** Four ladies promenade, get home and swing, heads star thru, pass thru and square thru three quarters, trade by, corner allemande, walk by partner, swing the right hand girl and promenade.

**POOR FOLKS—** Kalox 1127

Caller: Allen Tipton

Great music, fine tune and a good dance will make callers buy this one. **FIGURE:** Heads square thru four hands, with the sides circle to a line, up and back, pass thru and wheel and deal, substitute, centers pass thru, square the barge three quarters, swing corner and promenade.

**IN THE MORNING DEW—** Grenn 12131

Caller: Ron Schneider

Another good one with the new Grenn beat. Ron just can't do wrong. **FIGURE:** Heads promenade half way, sides square thru four hands, swing thru, boys run right, bend the line, up and back, pass thru, wheel and deal, square thru three hands, swing corner and promenade.

**BIG OPERATOR—** Hi Hat 410

Caller: Lee Schmidt

The music is fantastic. This fellow Lee Schmidt has a great calling voice; his diction is perfect. The dance is real good. **FIGURE:** Four ladies chain, three quarters, all promenade, one and three wheel around, right and left thru, slide thru, eight chain four, swing corner, left allemande, come back and promenade.

**I'M GONNA WRITE A SONG—** Lore 1131

Caller: Johnny Creel

This tune came out on the "Flutter Wheel" label last month and it was a good one too. This one is a fine record with good Blue Star music. **FIGURE:** Heads lead right and circle to a line, up and back, right and left thru, same couples flutter wheel, slide thru, swing thru, turn thru and swing the corner girl and promenade.

**NOW WALK THE LINE—** Grenn 12130

Caller: Dick Leger

A good dance. The break is a bit unusual. Music is very good. **FIGURE:** Men promenade outside half around, ladies chain, straight across, heads lead right and make a line, up and back, square thru four hands, swing corner, new corner allemande promenade the one you swung.

**TENNESSEE BORDER—** Top 25247

Caller: Emanuel Duming

Another great instrumental in the new Top,

Grenn style. Makes you wanta dance. **FIGURE:** Heads promenade half way, down the middle and right and left thru, full turn face out, cloverleaf, go round one into the middle and slide thru, make a right hand star and turn it once, left allemande, home with a do-sa-do, swing the corner and promenade.

**CLAYTON DELANEY—** Square Tunes 141

Caller: Jack Livingston

Here's Jack again after his big success with his last record **HELP ME MAKE IT THROUGH THE NIGHT**. It's a fine dance and Jack adds a yodel. **FIGURE:** Heads square thru four hands, do-sa-do, ocean wave and rock it, swing thru, boys trade, girls circulate, turn thru, left allemande, do-sa-do with your own, swing corner, left allemande and weave the ring, do-sa-do and promenade.

**JUST ONE TIME—** Kalox 1126

Caller: John Saunders

A relaxer, fine "Rhythm Boys" music, a very good dance. **FIGURE:** Heads promenade half way, sides do-sa-do, half square thru, corner swing, left allemande and weave the ring, do-sa-do and promenade.

**BACK IN YOUR OWN BACK YARD—** Top 25249, Caller: Ralph Kinnane

A busy dance that is very good. We believe that you will like it. **FIGURE:** Heads square thru five hands, sides divide and star thru, circle half to a two faced line, circulate, wheel and deal, dive thru, substitute, square thru three hands, swing corner and promenade.

**I SAW THE LIGHT—** Gold Star 703

Caller: Cal Golden

A good new recording of an old favorite. **FIGURE:** Heads promenade all the way around, sides right and left thru, square thru four hands, corner do-sa-do, square thru three quarters, trade by, swing corner and promenade.

**I'M GONNA WRITE A SONG—** Top 25248  
Caller: Bruce Welch

Here is a great dance with great music which probably should have appeared higher on the list. Last month we had the same tune on the new **FLUTTER WHEEL** label and it has sold real well. Usually the first label to come out with a new good tune wins all of the marbles. **FIGURE:** Heads square thru four hands, with the sides right and left thru, flutter wheel, circle half way to a two faced line, tag the line, girls go left, boys go right, left allemande new corner, promenade. **NEVER ENDING SONG OF LOVE—** MacGregor 2096. Caller: Mike Hull

Messina music is beautiful but does not carry the beat that callers want today. This fine music is lost on square dancers and should be used exclusively for round dancing. Probably this is the reason that MacGregor

rounds are selling so well. **FIGURE:** Heads square thru four hands, spin chain thru, all eight circulate, turn thru, swing corner, left allemande and promenade.

**SAY IT WITH MUSIC—** MacGregor 2097

Caller: Art Springer

**FIGURE:** Heads promenade half way, lead right and circle to a line, up and back right and left thru, flutter wheel, spin the top, turn thru, swing corner and promenade.

**HARVEST OF SUNSHINE—** Windsor 4984

Caller: John Shallow

Intro starts off with four couples flutter wheel. Now isn't that a dilly to pull on an unsuspecting square dancer. Four couples flutter wheel is a very good movement but it really can throw a flock of dancers if given without any warning. **FIGURE:** Heads pass thru, separate round one, make a line, up and back, star thru, double pass thru, clover leaf, centers square thru three hands, swing corner, left allemande, come back and do-sa do and promenade.

**CHEWING GUM—** Blue Star 1916

Caller: Dave Taylor

This tune was a classic when done on the Go label. This new dance brings the tune up to date with a fine new dance. The record arrived too late to get it into a workshop, but we believe that the music is excellent. **FIGURE:** Heads square thru four hands, do-sa-do with the outside two, boys run, cast off three quarters, lines of four, up and back, right and left thru, slide thru, swing the corner and promenade.

**GOLDEN ROCKET—** Gold Star 701

Caller: Cal Golden

We cannot call this a new record without telling the callers that it was put out before on the Folkraft label. It's a smooth dance, fun to do, but not new. **FIGURE:** Heads promenade half way, down the middle and right and left thru, star thru and pass thru, swing thru, boys run right, couples circulate, wheel and deal, dive thru, square thru three quarters, swing corner and promenade.

**FLYING SOUTH—** Jocko 271

Caller: Jack Ritter

A pretty fair dance but the music will not receive any Oscars. **FIGURE:** Heads square thru four hands, corner do-sa-do and swing thru, girls turn back, wheel and deal, dive thru and pass thru, square the barge three quarters, swing the corner and promenade.

**CAPE COD—** Windsor 4985

Caller: Dick Hoffman

The dance is O.K. Windsor music has just not advanced with the times. **FIGURE:** Heads square thru four hands, swing thru with the outside two, boys trade and girls turn back, wheel and deal, flutter wheel, dive thru and square thru three hands, swing corner and promenade.

**CHARLOTTE FEVER—** Swinging Square 2356. Caller: Jack Winkler

**FIGURE:** Heads promenade half way, down the middle right and left thru, two ladies chain, flutter wheel, star thru and pass thru, corner swing and promenade.

The following three records came out this month with figures that need an explanation to callers and to dancers but none have come out on the cue sheet. We have tried in the past to explain certain movements that appear in dances but which are not fully explained in the call sheet. The amount of mail that we receive asking for explanations of figures is terrific. Now it is our opinion that a recording caller and company who put out a dance also should put out a call sheet explaining the figures in their dances.

**LOOKING OUT MY BACK DOOR—** Jocko

991. Caller: W.W. Whimpy Phillippe

We figured out the dance, now it is your turn.

**FIGURE:** Head ladies chain across, same two do-sa-do, spin the top, sides divide and go right and left thru, everybody square the barge, swing corner and promenade.

**PAVE YOUR WAY INTO TOMORROW—**

Bogan 1243. Caller: Lem Gravelle

**FIGURE:** Heads square thru four hands, split two, round one four in line, up and back, do a turn and left thru, flutter wheel, sweep a quarter, pass thru, left allemande, come back and promenade.

**I'LL TAKE YOUR WORD—** Blue Ribbon

209. Caller: Roger Morris

This dance offers the GRAND SWEEP as the break but also includes a standard break. **FIGURE:** Heads square thru four hands around, do-sa-do the outside two, swing thru, boys run right, couples hinge, triple trade, couples hinge again, wheel and deal, pass thru, swing the lady, left allemande, promenade your lady.

\*\*\*\*\*  
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## STRAIGHT TALK, continued

it would look like you were just asking for flowers. However, you think the president should keep up with things like that. That breaks my heart.

You say that you think Mary Jane is hurting the club, because she is a flirt and prances when she dances? You think she is trying to get your husband? Could be, but I can't believe Mary Jane would be interested in anyone twice her age. She is engaged to be married very soon. You know, she does seem to enjoy the dances and never sits one out. She is always one of the first to square up. She always welcomes the visitors and asks them to come again. She helps serve refreshments even when it is not her turn. She also seems to smile and laugh a lot. This surely does break my heart. You know I have heard it said about the caller's wife, that she is a flirt. You know I don't believe that, and I happen to know, because she and I are very happy together.

You hate to dance with all those old folks? You hate to dance with all those jumping, kicking teenagers? I thought Square Dancing was a family activity and that all ages could come together for fun, fellowship and friendliness.

I think you have missed something very important, and it does break my heart.

You say that you have had it with this stupid club. You think it is worse than any of the other five clubs of which you have been a member. What? You are going to leave us, for another club? You say we can just start trying to get along without you?

You know, that really breaks my heart.

---

## BEST CLUB TRICK, continued

applause, battling overhanging trees to victory again. We were once more awarded 1st Place in the Non-Commercial. The rest of the day was spent enjoying the sights, eating a barbeque dinner and dancing under the stars at

night.

One week later, July 31st we entered our "Pride and Joy" in the Applegate Trail Days Parade at Veneta. In keeping with the theme, the square who had dressed in club costume, changed to pioneer costume to depict square dancing as it was then and as it is now. Once again we won 1st Place in the Non-Commercial. The other events of the day provided a lot of enjoyment for our dancers as we stayed for the festival. Again there was dancing under the stars.

The float is now dismantled and held in storage for the winter. Next summer it will come to life again, for we plan to enter it in the parade at the Far Western Convention July 16, 1972. We want to show you all the project that has provided us with a lot of fun and pleasure. We thoroughly recommend such a project to all clubs. It is well worth the effort.

*by Rita Midlam*

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## SQUARE LINE, continued

become confused because directions are not clear, the timing is not right, or the caller doesn't know his material, will probably feel that if this is an example of square dancing, then they don't want any and potential dancers are lost.

QUESTION: How do you feel about the use of cue cards?

ANSWER: Fine! There is nothing wrong with using cue cards AS THEY WERE MEANT TO BE USED. As a speaker uses notes to remind him of topics he wants to bring up, so a caller can use cue cards to remind him of the maneuvers he plans to use. If a person has to resort to reading cue cards, (or any other printed material) then he or she is not a caller.

QUESTION: Do you accept kids and teen agers in your club?

ANSWER: We accept DANCERS of all ages. We encourage young people because we realize that not only do they need a recreation such as this, but that a recreation such as this needs them!



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The last part of the book deals with teaching methods and lesson planning. The section on cueing and teaching procedures have much valuable information in them. The Shaw or Standard method for teaching the waltz is given since it has definite advantages over the ballroom box method. A suggested plan for six beginner lessons are given. There is a glossary of 135 round dance terms; a page of abbreviations and symbols; directions for nine, good, easy mixers; a list of 47 classic rounds that have stood the test of time; and a code of ethics for round dance teachers.

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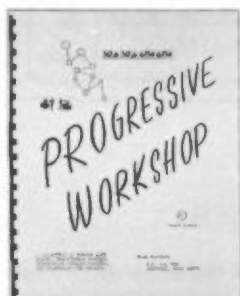
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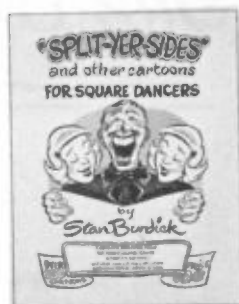
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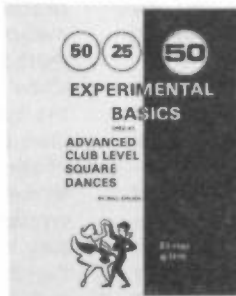
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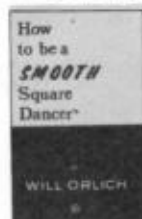
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### MARCH



### APRIL



### MAY

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5 Paducah, Ky.	6 Wkshp, Hot Springs	7 Waltham, Mass.	6 Winchester, Ind.
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9 YWCA, Hot Springs	11 Denver, Colo.	12 Beverly, Mass.	13 Huntsville, Ala.
12 Kansas City, Ks.	14 Cheyenne, Wyo.	14 Shrewsbury, Ma	15 Wksp, Hot Spgs.
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21 Wkshp, Hot Springs	22 YWCA Hot Springs	23 New London, Ct.	27 Abilene, Tx.
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26 Sioux City, Ia.	26 Pittsburgh, Pa	26 Dover, Delaware	31 YWCA, Hot Spgs
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